

IP
THE
INLAND
PRINTER

FEBRUARY ☆ 1937

Rehabilitation

STAGES A COMEBACK
WITH HOWARD BOND
SHOULDERING A *Major*
Share OF THE DETAIL



★
Send for your copy of
the New Howard
Bond Portfolio



★ Builders, architects and contractors know they can depend on Howard Bond, the **WORLD'S WHITEST BOND PAPER**, in every emergency. They know its uniformly smooth, clean surface makes for better and faster printing, writing and typing. They know that it has extra toughness to take plenty of punishment without showing it. To specify Howard Bond is to know and appreciate these things for yourself.

Compare it! Tear it! Test it! and you will Specify it!

THE HOWARD PAPER COMPANY, URBANA, OHIO

HOWARD BOND
WATERMARKED
THE WORLD'S WHITEST BOND PAPER
The Nation's Business Paper

THE HOWARD PAPER CO., URBANA, OHIO • Send me the New Howard Portfolio

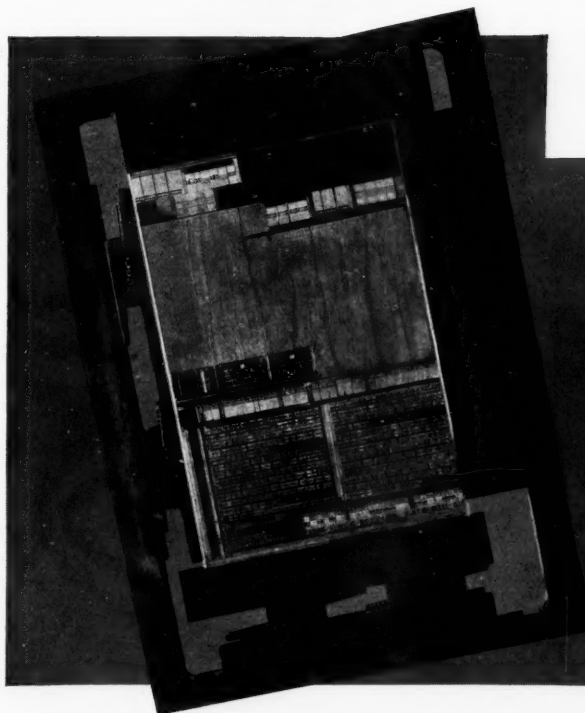
Name _____ Pos. _____ Firm _____
Address _____ City _____ State _____

(Please attach to your business stationery)

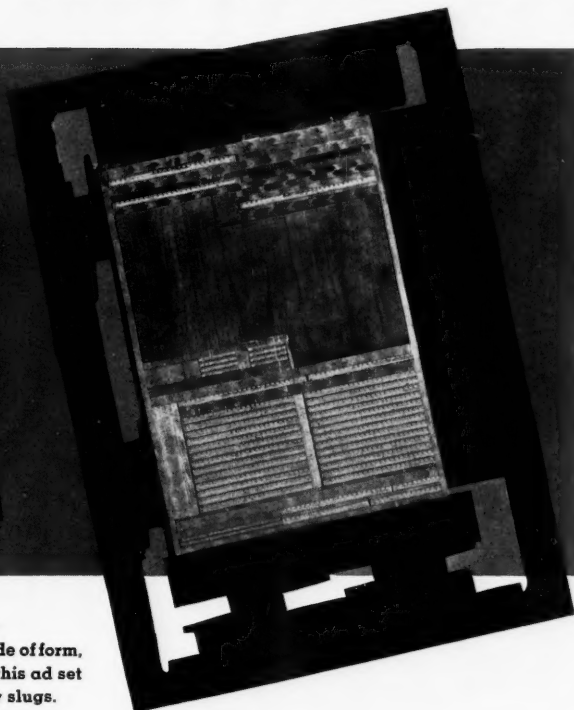
IP-2-37

1715 PIECES *here*

ONLY 121 *here!*



ABOVE—
Bottom side of form,
showing this ad set
in single types.



RIGHT—
Bottom side of form,
showing this ad set
in Ludlow slugs.

No Work-ups with LUDLOW Composition

Every printer knows the bugaboo of work-ups, the confounded nuisance of spaces and quads that show their smudgy faces in the finished job. Too often, they make it necessary to re-print the entire job at a total loss.

It is not surprising that work-ups and pull-outs occur, when a form is made up of a multitude of tiny pieces, requiring an almost impossible perfection of justification for lock-up to hold them in place.

With Ludlow hand-set, slug-cast composition, you have none of this. There are no separate single spaces and quads to work up,

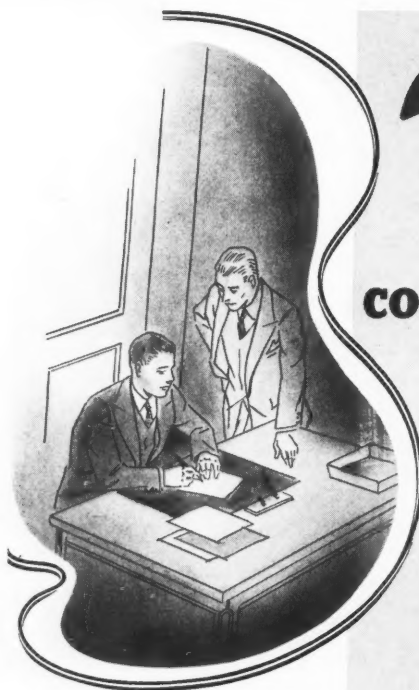
because all spaces in a line are cast with the type on a slug. It is thus possible to run presses faster and to eliminate electrotyping ordered only as a precaution against work-ups.

But insurance against work-ups is only one of many advantages of the Ludlow system of composition, which cuts costs all over the job ticket. Its convenience and simplicity make the compositor's time more productive; accuracy of the slugs in height-to-paper enable the pressman to make-ready a job faster and easier. Investigate the far-reaching economies of the Ludlow system. Write to us for details.

SET IN MEMBERS OF THE LUDLOW
KARNAK FAMILY AND MANDATE

LUDLOW TYPOGRAPH COMPANY
2032 CLYBOURN AVENUE + + CHICAGO, ILLINOIS

Please Mention The INLAND PRINTER When Writing to Advertisers



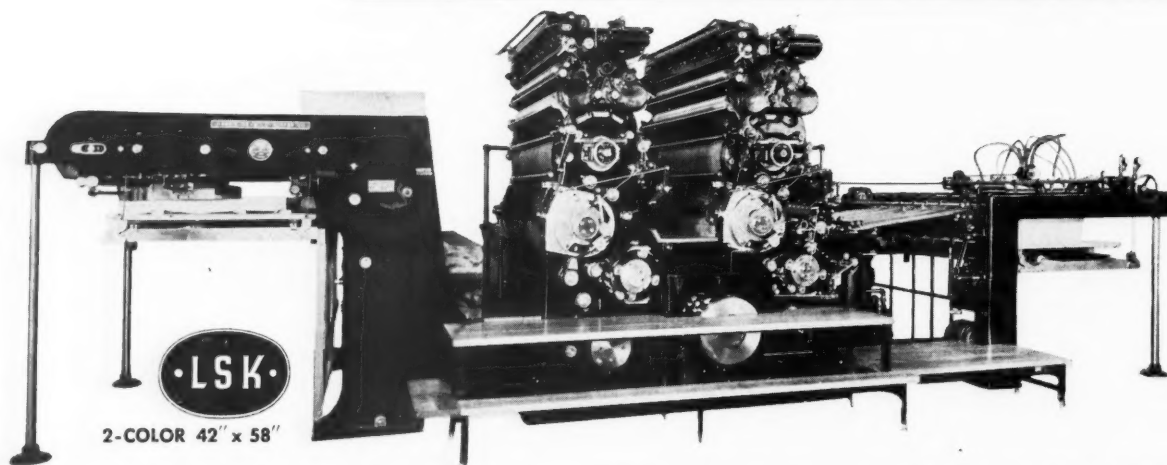
Facts

CONFRONTING PRINTERS IN 1937:

● The market for printed matter will probably hit an all time high in 1937. This applies with special force to demand for offset work.

Present offset capacity will be taxed to the limit because first, the big new market made up of buyers of advertising who, during the past five or six years, have become offset users; second, because of the potential market of purchasers of printing becoming offset conscious; third, because of the normal yearly increased demand due to expanding population; and fourth, because of the general demand that naturally follows low production years.

Printing equipment should be in shape to meet this strain, and it should not be lop-sided, if full service is to be given. Offset presses are a basic requirement for any printer if he is to maintain a prominent position in the market for this modern method of printing. The Harris line includes a press for every offset requirement.



HARRIS•SEYBOLD•POTTER COMPANY

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 323 South Dearborn St. • Dayton, 813 Washington St. • San Francisco, 420 Market St. • Factories: Cleveland, Dayton.

HARRIS *Offset* PRESSES

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1937, The Inland Printer Company



FISHERMEN KNOW ABOUT *Glare*

THE long, blue swells of the Gulf Stream are beautiful to look at. Yet every fisherman is cautioned against the glaring light they reflect... The reason is the same one which prompts physicians and oculists to warn us that: *If we want to conserve our eyes, we must watch our reading habits and avoid direct lights and glare.* Light reflections from water, like those given off by shiny paper, are a potent cause of eye strain, "Readers' Squint," and headaches.

HOW TO PROTECT YOURSELF AGAINST GLARE

Against the glare of water, colored glasses or tinted visors are an obvious precaution... against glare in reading the Kimberly-Clark Corporation offers two non-glare printing papers whose colors and surfaces have been processed to neutralize it.

These two non-glare papers, preferred by hosts of publishers, are Kleerfect and Hyfect. Though they cost no more than ordinary printing papers, their soft surfaces and neutral colors are the re-

sults of the most exhaustive tests ever undertaken to determine the exact shade of white and type of surface texture which would best modify dazzling light and absorb reflections.

HOW TO CUT PRINTING COSTS

Moreover, their printing qualities combine so many practical characteristics that there are but few jobs on which they cannot be satisfactorily specified. In addition to freedom from glare, Kleerfect and Hyfect are distinguished by lack of two-sidedness, unusual press strength, opacity and correct ink affinity.

If you are a publisher or an advertiser and are not already informed on how much readability Kleerfect and Hyfect can add to publications, mailing pieces and catalogs, write our advertising office in Chicago for samples. For estimates proving how much these two papers can save you on your present printing costs, talk to your printer.

This advertisement is NOT printed on either Kleerfect or Hyfect.

KIMBERLY-CLARK CORPORATION

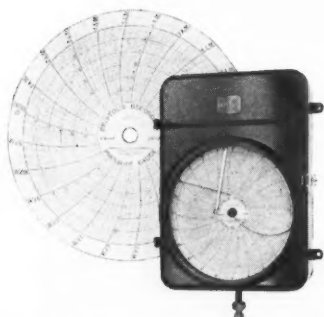
ESTABLISHED 1872

Kleerfect
PER. G. & PAT. OFF.
 THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U. S. PAT. NO. 110191

NEENAH, WISCONSIN
 CHICAGO • 8 SOUTH MICHIGAN AVENUE
 NEW YORK • 122 EAST 42ND STREET
 LOS ANGELES • 310 WEST SIXTH STREET

Hyfect
PER. G. & PAT. OFF.
 ALL-PURPOSE BOOK PAPER
MANUFACTURED UNDER U. S. PAT. NO. 110192

Please Mention The INLAND PRINTER When Writing to Advertisers



where printing must be **ACCURATE**

If the center hole of this meter chart didn't jibe with the printing on the sheet, a lot of meter-readers would have nightmares. Control of the paper so that the hole and the type match is one of the "3 points" for which Kidder Presses are noted. Meter charts for Bristol Recording Instruments are printed on "3 Point" Presses.



where printing must be **FAITHFUL**

Proper reproduction of the tones and masses in this Steichen photograph published in VOGUE, depends upon accuracy of the impression. There can be no loss of values between plate and paper. That's why many of America's leading magazines noted for excellence of photographic illustration — HARPER'S BAZAAR, FORTUNE, etc. — are printed, in part, on "3 Point" Presses.



where printing must be **DELICATE**

Kidder Presses are used for all types of wrapper materials — transparent cellulose, wax paper, cardboard, foil, vegetable parchment, etc. On all these materials, Kidder has solved the problem of ink distribution. The delicate colors on the Hershey "Mild and Mellow" bar require carefully controlled distribution of ink — easily regulated on "3 Point" Presses.



Kidder

"3 point" printing

Write for information on web presses and all-side adjustables for printing labels, wrappers, cartons; sheet rotaries; bronzers; special machinery for special printing jobs. Also: Chapman Electric Neutralizer. U.P.M.-Kidder Press Co., Dover, N.H., New York, Chicago, Toronto. On the Pacific Coast: Harry W. Brintnall Co.

6908



Every important technical advance in paper-making has been incorporated in the new line of business papers bearing the Nekoosa watermark. • NEKOOSA BOND, NEKOOSA MIMEO BOND, and NEKOOSA LEDGER were not only designed to satisfy the eye, but mainly to deliver superior printed results under the widest possible range of everyday printing conditions. • Each of these papers is *pre-tested* at the mill for quality. Printing and writing surface, ink absorption, folding strength, and every

other quality that modern users demand has been combined to achieve a new high in value. Millions of dollars of resources are back of Nekoosa Business Papers and no effort has been or will be spared to maintain their superior quality. • Thus, you can specify or recommend Nekoosa Business Papers with absolute assurance that their quality will protect both you and your customer. • An unusual series of idea portfolios has been developed to introduce Nekoosa Business Papers. If you have not secured copies, check those you wish, sign your name, and attach check-list to your business letterhead.

NEKOOSA

PRE-TESTED BUSINESS PAPERS

MADE BY THE NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

NEKOOSA IDEA SERVICE

NAME _____

COMPANY _____

☐ A SOURCE BOOK for Bond Paper Users . . . a large and handsome portfolio of bond paper facts and ideas of practical working value.

☐ THE WORLD BEHIND A WATERMARK . . . the dramatic word and picture story of how good paper is made.

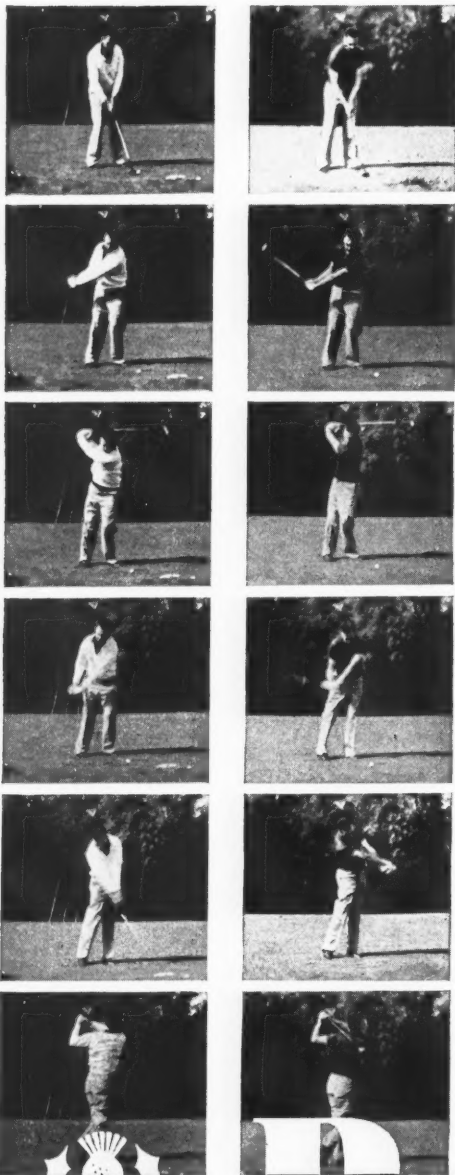
☐ NEKOOSA MIMEO BOND . . . a Pre-Tested Paper for the Mimeograph . . . including actual tests for proving the quality of mimeograph paper, and many modern ideas.

☐ FOR LEDGERS THAT BALANCE IN BLACK . . . a ledger paper portfolio that will save time and labor in planning punched and ruled forms.

I.P.—2-37



Same form... *but one's a champ*



These golfers *look* alike, but one has that hidden something that makes a winner.

RISING WINSTED BOND too has those winning qualities that make it a printer's favorite—the qualities that enhance good printing—that hold old customers, win new ones. WINSTED BOND is a No. 1 air dried sulphite, with a cockled surface that is excellently suited for general business correspondence. So skilfully is it made, so strikingly clean and brilliant is its white, and so distinctive its cockled surface that it is widely recognized as the best looking letterhead paper in its price class. WINSTED BOND is available in white, in four different weights, with a choice of six standard envelopes to match. Ask your paper merchant for a sample book or test sheets.

RISING PAPER COMPANY, Housatonic, Massachusetts

For modern business use Rising manufactures the following rag content bond and writing papers: Housatonic Bond, Rising Parchment, Danish Bond, Finance Bond; Initial Bond, Fiscal Bond, Triplico Bond, Danish Linen and Line Marque. In addition, Rising manufactures a large line of Ledgers, Indexes, Manuscript Covers, Direct Advertising Papers, and Wedding Papers and Pasted Bristols.

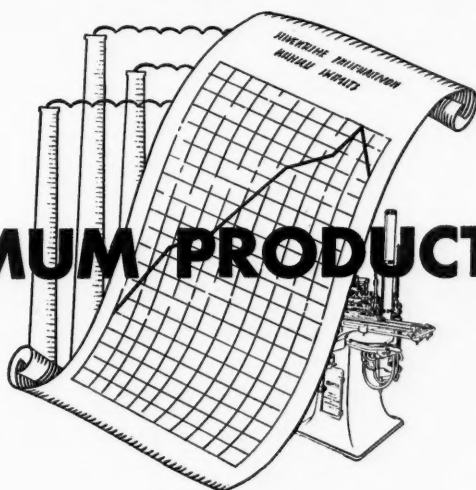
One of the

RISING Papers

THE MONOTYPE TYPESETTING MACHINE

gives . . .

MAXIMUM PRODUCTION



It is futile to suggest that any typesetting machine can produce composition with one operation, for the two distinct functions of keyboarding and casting must be carried on in any hot-metal machine. It is apparent that where an attempt is made to combine these two functions in one device one of them must constantly impose a limitation on the other—where keyboarding could be fast it is limited to casting capacity, where it is slower the casting function must wait for it. Where keyboarding and casting functions are combined, the slightest mechanical difficulty with either stops production completely; separated as they are in the Monotype, only the function that is affected stops, the other can go right on. ♣ Wherever desirable the complete keyboard and casting equipment can be operated by one person. This is the accepted and prevalent method of operating a single Monotype Typesetting Machine; in fact, there are plants using more than one Monotype that prefer this method, known as "combination operation," because of particular conditions under which their work is done, though in most such plants separation of keyboarding and casting is preferred to take advantage of Monotype ability thus to deliver maximum output from minimum equipment. ♣ Since its casting machine is as fully automatic as any machine can be made, Monotype is more adaptable to one-man operation than any other machine, because casting or mechanical problems do not interfere to stop the operator in his work at the keyboard or to break the thread of his work—such problems can await the most convenient moment when they will disturb him least, reducing distraction and total effort to a degree that makes maximum production easy to attain. ♣ Here, then, is continuous production at maximum capacity with minimum investment, the basis of greatest profit from machines of any kind and, in typesetting, available only in the Monotype.

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, Twenty-fourth and Locust Streets, Philadelphia, Penna.

Text set on the Monotype in Sans Serif Medium; Display set in Monotype Twentieth Century Bold and Extrabold; the Script line is Monotype Stylus.

Please Mention The INLAND PRINTER When Writing to Advertisers



"That's fine, Jim. Do you think you can hold the color like that through the run?"

"Sure I can. That's no trick on Buckeye. It's very uniform you know."

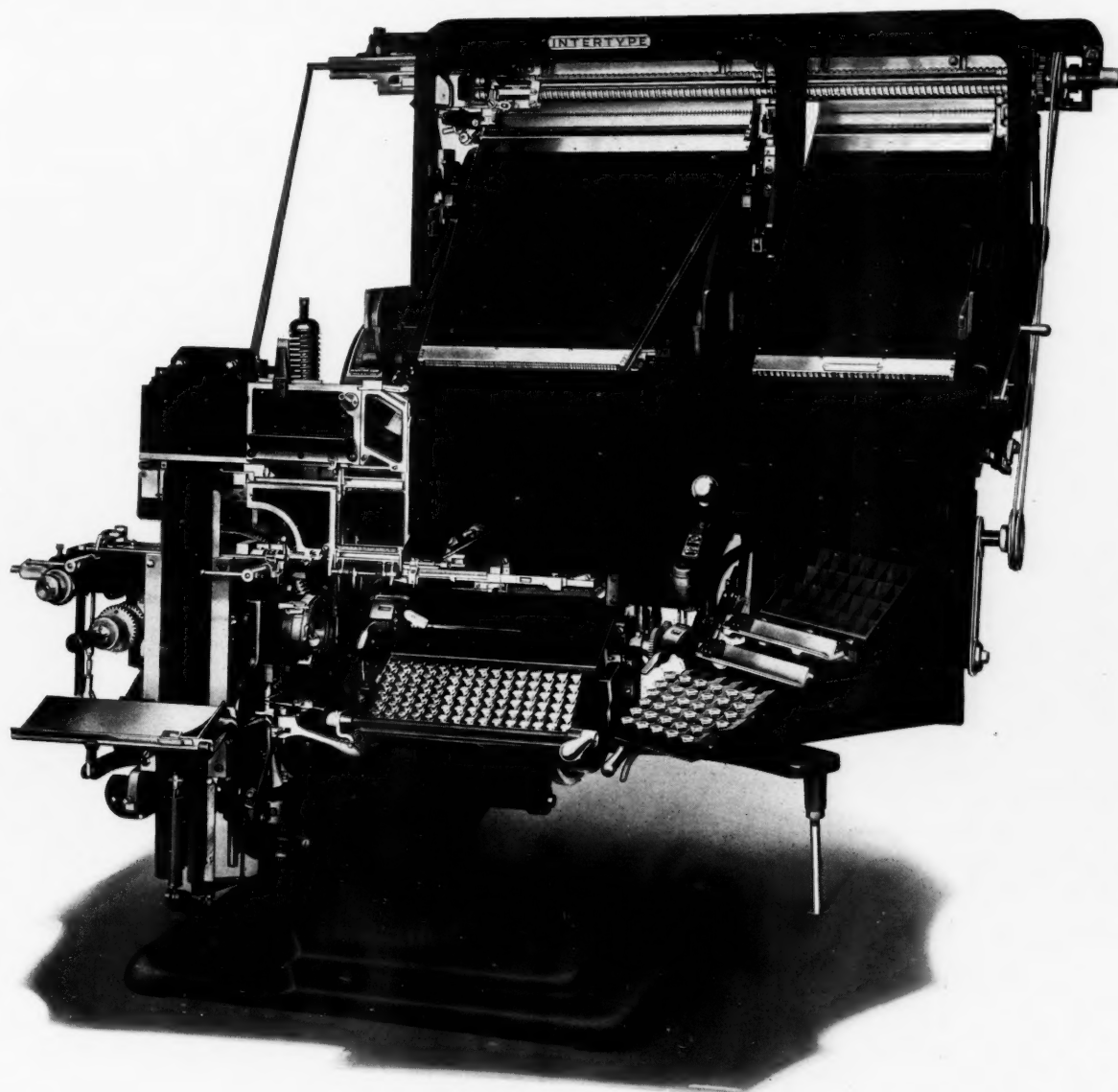
ONE of the qualities which helped to establish and maintain the pre-eminence of Buckeye Cover is its uniformity. No matter how handsome a sample sheet of paper may be it foretells dissatisfaction and loss in the printing office if it does not run true to sample in color, finish and weight. Long experience in manufacture to exacting standards has made Buckeye Cover unusually free from those variations which shorten the tempers of pressmen and the pocket books of their employers.



THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

I N T E R T Y P E A G A I N S T E P S A H E A D

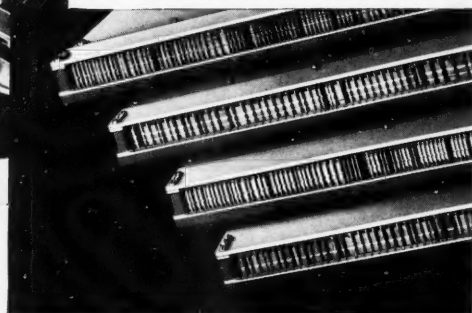


ANNOUNCING a complete new line of

**STREAMLINED
INTERTYPES**



With four main magazines ON THE MACHINE — and, if required, from one to four side magazines — the new Streamlined Intertype Four-Deckers are more flexible and more profitable to users than ever before.



THE NEW STREAMLINED INTERTYPES

EMBODYING THE LATEST DEVELOPMENTS IN LINE COMPOSING MACHINE DESIGN

New Appearance. The new Streamlined Intertype steps ahead in appearance as well as efficiency.

New Mechanical Features. Greater flexibility, speed, and economy.

New Performance. New standards of simplicity, ease of operation, and dependable service.

STREAMLINED INTERTYPES! Streamlined for appearance and engineered for performance! A complete new line of flexible and versatile four-magazine machines — with a long list of new improvements and simplifications.

True to Intertype tradition, every feature of these new Intertypes is a pace-setting step ahead in the march of progress. With from four to eight magazines full of matrices at the quick command of the operator — with a background of sound engineering and the most painstaking

manufacture — the new Streamlined Intertypes offer to printers and publishers definite, direct, measurable savings of time and money.

The machines illustrated in these pages are Streamlined Four-Deck Mixers — with mixing (instantaneous changes) between any two adjoining magazines. Streamlined Single-Distributor (non-mixing) Intertypes can be furnished also. Various combinations of standard 90-channel magazines and wide 72-channel magazines are available for both types of machines.

INVESTIGATE! STEP AHEAD WITH THE NEW STREAMLINED INTERTYPES!

101 FEATURES OF THE NEW STREAMLINED INTERTYPES

The following features of the new Streamlined Intertypes are worth YOUR investigation and careful analysis—whether you are an operator, a machinist, a foreman or mechanical superintendent, or a chief executive. Most of the features listed are included in all models, and belong to the Intertype exclusively, just as many earlier Intertype features were for a long time obtainable only on Intertypes. More detailed information about these features of the new Streamlined Intertypes will be furnished on request.

THE 101 FEATURES

1. Modern Streamlining gives the new machines an attractive and distinctive appearance in keeping with their improved design and construction.

2. Covers Over Moving Parts relieve eye and nerve strain and prevent accumulations of dust and other foreign matter. Disconcerting glare is prevented by dull finishing of all plated surfaces.

3. Selective Mixing. An innovation which permits continuous mixed composition from any adjacent pairs of magazines or from outside pairs only.

4. Alumilite Magazines. Special black-processed aluminum magazines—full length, three-quarter length, or half length—afford not only lightness of weight but also full protection against corrosion and sluggish matrix response.

5. Finger-tip changes from one font of type to another. The accompanying picture-diagram shows the remarkable simplicity of the Streamlined Intertype method of changing from one type to another on mixer machines. The flip of a finger does the trick. The two feather-touch levers provided for making these changes are conveniently located at the left of the main keyboard and at the left of the side keyboard. These levers control a very slight movement of the keyboard rods (see diagram) in changing from one type to another.

6. One-handle control of both main and side magazines. On all of the new Streamlined Intertypes, a simple, quick, easy-to-operate shift handle changes from one magazine to another—or, on the Four-Deck Mixers, from one pair of magazines to another. The same shift operates both main and side magazines. Magazine changes are made almost instantly—practically without effort—and, most important, there are no mechanical complications.



101 FEATURES OF THE NEW STREAMLINED INTERTYPES

7. Simple Magazine Counterbalance

A new method of counterbalancing the weight of four-magazine units, to provide easy shifting of magazines, is simpler and more effective than ever before.

8. New Four-Deck Side Unit

Carries four wide auxiliary magazines stacked flatwise. Side magazine changes are made with the same light-action handle that is used for shifting the main magazines. A simple switch changes the action from main to side magazines or vice versa.

9. Improved Front-Removal Magazines

The picture on this page shows an operator removing a bottom or fourth magazine from a Four-Deck Streamlined Intertype. Full-length or split magazines can be used in any position. Split magazines can be had in either half or three-quarter length. All magazines are easily removed and replaced from the front, as shown.

10. Black Steel Finish

11. Adjustable Spaceband Keys

12. Fixed Mixer Front

13. Wider Main Magazines

14. Instant Response of Mixer Shift

15. Automatic Mixer Font Selector

16. Interchangeable Magazines

17. Improved Metal Pot Design

18. Automatic Font Distinguisher

19. Alemite Lubrication

20. Oilite Bearings

21. New Mold Cooling Blower

22. Two-letter 18 and 24-point Matrices

23. New Mold-Slide Safety

24. Micrometer Knife Block Settings

25. One-Hand-Shift Universal Ejector

26. New Liner Adaptor

27. Space-Matrix Release

28. Hand-Stick Attachment*

29. Automatic Quadder*

30. Automatic Line Indentations*

31. Low-Slug Quadding*

32. Adjustable Mold Banking Blocks

33. Single Mixer Distributor Box

34. Separate Main and Side Keyboards

35. Channel Entrance Operating Lever

36. Vise Closing Attachment

37. Magazine Removal Safety

38. Two-Piece Escapements

39. New Star-Wheel Friction Clutch

40. Positive Assembler

41. Keyboard Accessibility

42. Removable Keyboard Banking Bar

43. Quickly Removable Rubber Rolls

44. Quick-Change Universal Liners

45. Casting Without Spacebands

46. Automatic Casting of Blank Slugs

47. Positive Pump Stop

48. Channel Entrance Lock

49. Endless Matrix Delivery Belt

50. Finish of Assembling Elevator Lift

51. Improved Assembler Slide

52. New Keyboard Lock

53. Wide Quad Box

54. Unit-Built Reed Racks

55. Improved Channel Entrance

56. Direct-Line Channel Entrances

57. Automatic Distributor Safety

58. Special Mold Steel

59. Rigid Pi-Tube

60. Safety Pi-Stacker Drive

61. Assembler Front Partitions

62. Auxiliary Position Line Safety

63. Quick-Change Keyboard Cams

64. Pot Pump Rod Shield

65. Delivery Slide Safety Release

66. Adjustable Second Elevator Guides

67. Automatic Magazine Shutters

68. Assembler Front Accessibility

69. Precision Spacebands

70. Left-Hand Vise Jaw Adjustment

71. Assembling Elevator Gate Scale

72. Slug Lever and Guide

73. Down-Stroke Knife Wiper

74. New Wide Pedestal Base (Available Only on Mixer Models)

75. Two-Speed Keyboard Drive

76. Adjustable Distributor Beam

77. Two-Pitch Distributor Screws

78. Electric Pot with Outside Heaters*

79. Wide-Tooth Matrices

80. Positive Spaceband Release

81. Self-Seating Ejector Lever Link

82. Adjustable Pump Spring

83. Vise Foot Release

84. Self-Aligning Mold Disk Support

85. Visible Gas Burner Control

86. Greater Magazine Flexibility

87. Special Alloy Castings

88. Improved Back Mold Wiper

89. Direct Reading Assembler Scale

90. Self-Adjusting Mold Disk Clutch

91. Line Transfer Safety

92. Improved Delivery Slide

93. Short-Path Assembler Entrances

94. Distributor Accessibility

95. Metal Chip Deflecting Chutes

96. Matrix Retaining Rails

97. Second Elevator Starting Weight

98. Screw-Bearing Knife Block

99. Metal Feeder*

100. Quick-Drop Pump Latch

101. Double Mold Disk Pinion

*Extra Equipment



For more information about the new Streamlined Intertypes, write or wire to Intertype Corporation, Brooklyn, N. Y.

STEP AHEAD WITH THE NEW STREAMLINED INTERTYPES

THE LINE OF LEAST RESISTANCE LEADS TO NEENAH BUSINESS STATIONERY

THE BEST PAPERS ARE MADE FROM RAGS

Years of distinctive advertising and widespread use by companies of every class and type have familiarized printing buyers with the superior qualities of rag-content papers which bear the Neenah Owl watermark. They know that this watermark guarantees their satisfaction.

- When you recommend Neenah Business Papers you gain the full support of a national acceptance which has been vigorously created and jealously maintained.
- Neenah Business Papers are made to meet your practical requirements in press-room and bindery. They are tub-sized, air-dried, shop-tested, and guaranteed to satisfy both you and your customer. They are carried in stock by leading paper merchants everywhere.
- Through advertisements in general business and advertising magazines, paper buyers are being offered an attractive new portfolio of printed samples. A copy will be sent to any printer who requests it on his business letterhead.



Address: NEENAH PAPER COMPANY, NEENAH, WISCONSIN.



UNIFORMITY

of equipment produces uniform results!

A LIKE as two peas in a pod. This short description aptly fits both Ideal Rollers and the presswork which is produced with them.

Day after day, year after year, Ideal Vulcanized Oil Distributors, Ideal Process, Rubber, Synthetic and Graphic Non-Meltable Rollers are producing work consistently uniform. Proper ink distribution and superior performance are rightfully expected of these Ideal products, and they deliver without variation.

There are many inferior printing rollers on the market today, as there have always been—but any old-timer in the game will tell you that it is more economical to use uniform, dependable products for uniform, dependable results.

Is it not logical to give the men in your plant every aid by providing the finest working equipment available? This is why in all sincerity we recommend Ideal typographic rollers.

There is no haphazard guesswork in the manufacture of these products. Scientific instruments and modern machines guide their creation, following true to special formulas for the blending of compositions and synthetics which will best serve certain types of presses and definite classes of work.

Whatever the specific requirements of your plant may be, there is an Ideal Roller made to serve the purpose.

Will you accept the cooperation of a competent representative of this company willing to serve you?

IDEAL ROLLER & MANUFACTURING CO.
CHICAGO Branch sales offices in all principal cities NEW YORK



HIGH

SPEED

LOW COSTS

ON PRACTICALLY ALL WORK within its sheet size range—14 inches wide by 20 inches long—the **CLEVELAND MODEL W FOLDER**

does the work at a **LOWER COST** per thousand (signatures, folds or sheets) than it can be done on any other folder.

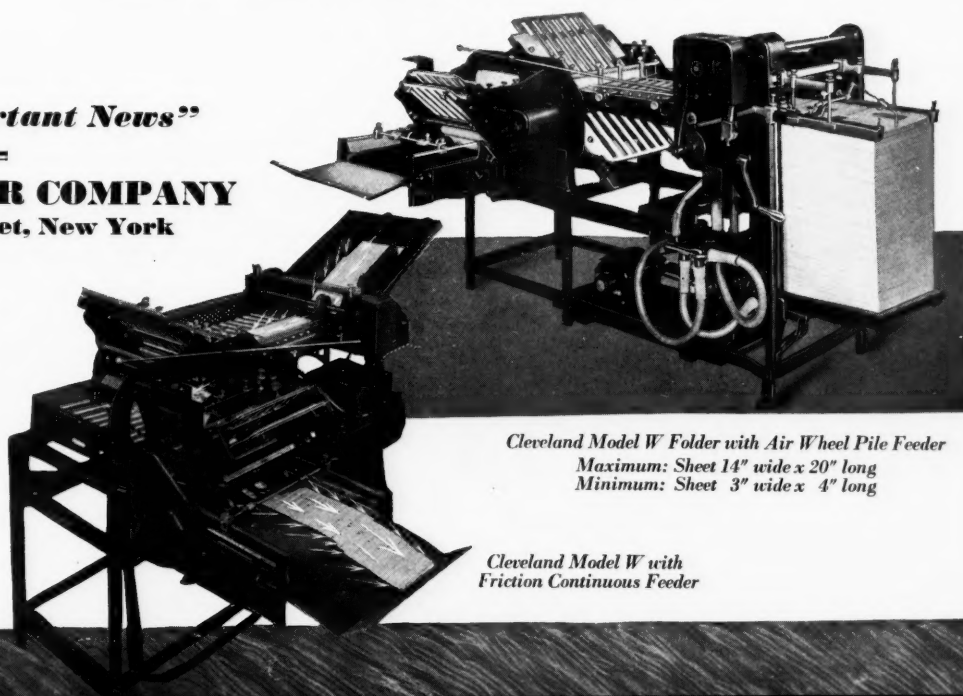
EVEN THOUGH YOU may only have sufficient work to keep the Model W busy about 20% of the time you will find it will fold the jobs within its range at lowest cost.

The Model W is also a profitable asset in plants having larger folders. It relieves the larger machines of the small sheet folding and does the work at higher speeds and lower cost per 1000. Built to the same standards of quality as larger types of Cleverlands.

Send for "Important News"

DEXTER FOLDER COMPANY 28 West 23rd Street, New York

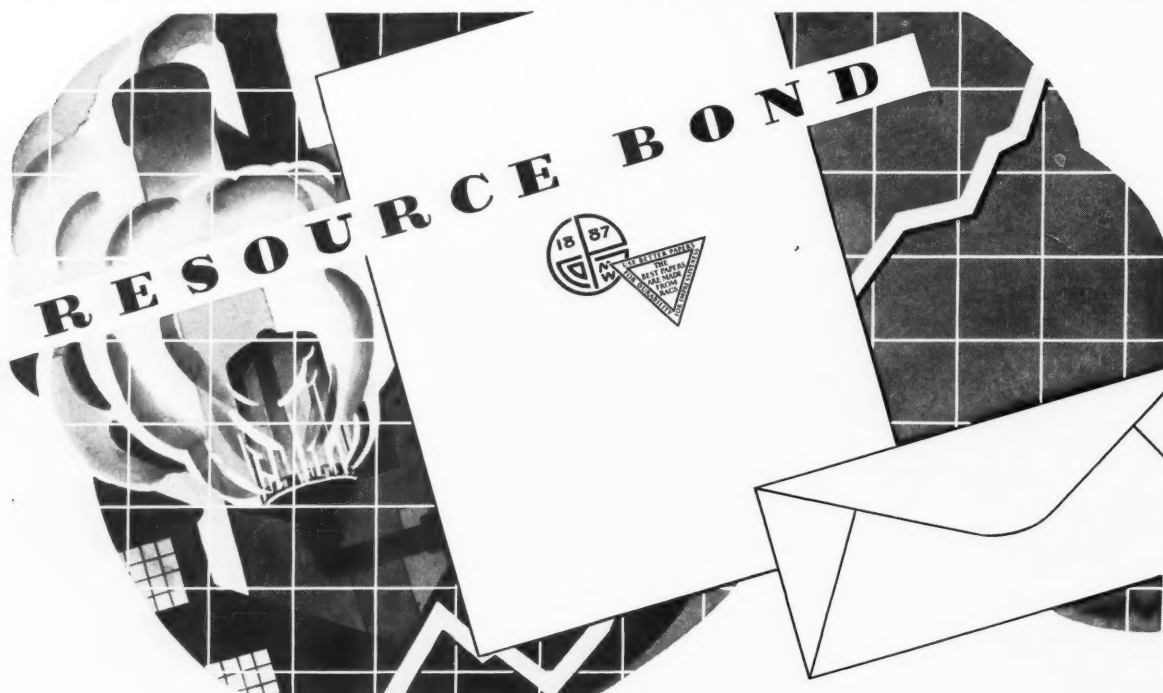
PHILADELPHIA—Lafayette Building
Fifth and Chestnut Streets
CHICAGO—117 West Harrison Street
BOSTON—185 Summer Street
CLEVELAND—1931 East 61st Street
ST. LOUIS—2082 Railway Exchange
Building
ATLANTA—Dodson Printers Supply
Co., 231 Pryor Street, S. W.
SAN FRANCISCO, LOS ANGELES
SEATTLE—Harry W. Brintnall Co.
DALLAS—J. F. Carter
5241 Bonita Avenue



Cleveland Model W Folder with Air Wheel Pile Feeder
Maximum: Sheet 14" wide x 20" long
Minimum: Sheet 3" wide x 4" long

Cleveland Model W with
Friction Continuous Feeder

YOUR LETTERHEAD IS THE VOICE OF YOUR BUSINESS



50th
ANNIVERSARY
Gilbert Quality Papers

AS BUSINESS IS REACHING NEW PEAKS IT IS SPECIFYING QUALITY STATIONERY . . . GILBERT QUALITY STATIONERY

The vicious circle of negative impulses just cannot continue to thrive in the momentum of rising standards of quality in business correspondence letterheads. Cheap, flimsy, fuzzy letterheads have lost their halo of thriftiness in the rush for sleek, streamlined bonds of rag quality and unquestionable distinction.

Yours or your customers' letterheads modernly designed and printed on white Resource Bond—or on one of its beautiful colors—will bring your business correspondence stationery definitely up in line with the trend to higher quality standards. It is not expensive yet it exhibits all the earmarks of stationery nobility. A business letterhead redesigned and printed on a good rag bond—Resource Bond—is a business duty of every alert industrial executive at this time. GILBERT PAPER COMPANY, MENASHA, WISCONSIN.

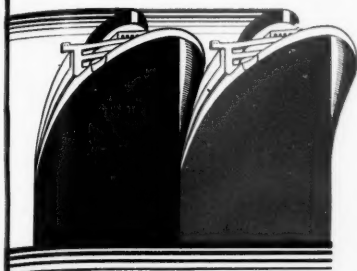


● Resource Bond is also sold in attractive boxes—500 sheets each—in white. Sizes 8 $\frac{1}{2}$ "x11", 8 $\frac{1}{2}$ "x13", 8 $\frac{1}{2}$ "x14", in all regular bond substance weights. Carried by paper merchants throughout the country.

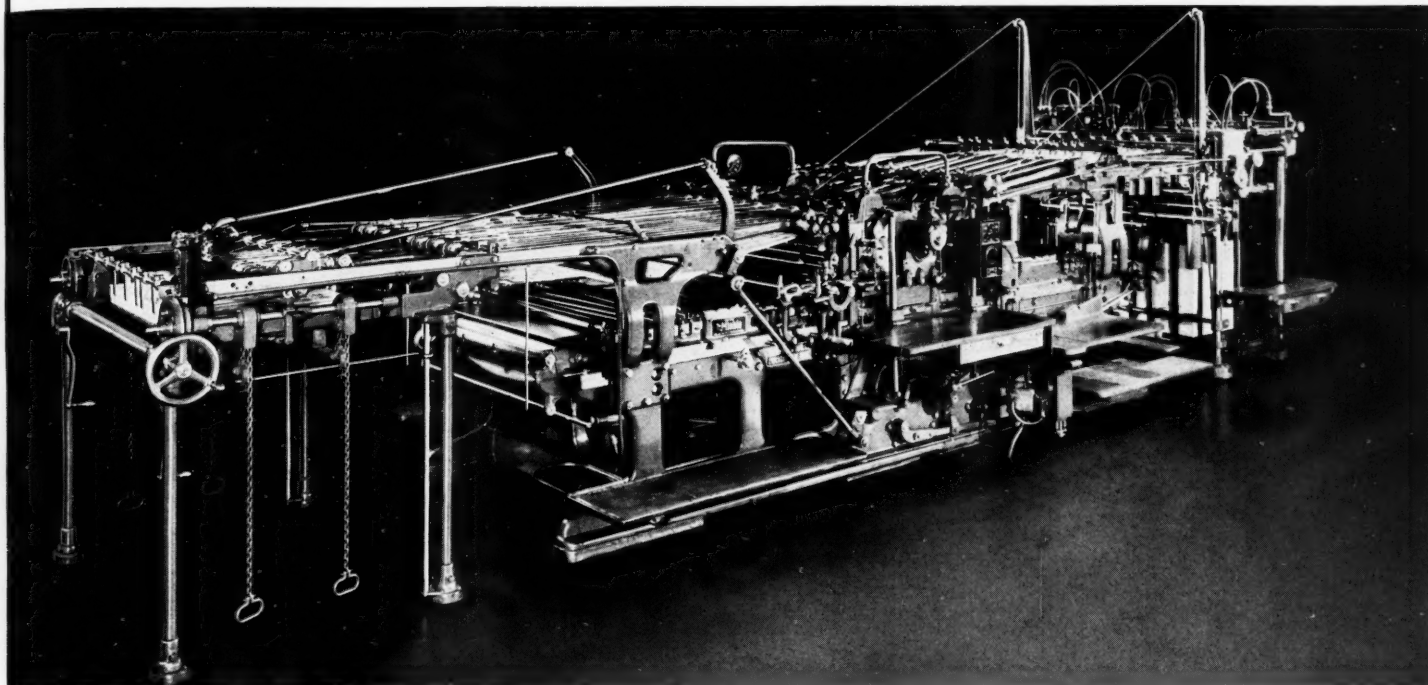
Other Popular Gilbert Papers: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript

PRINT IT ON A MIEHLE



41 TWO COLOR AUTOMATIC UNIT



●
Powered by
KIMBLE
MOTORS

Plant rehabilitations are under way . . . production costs are mounting. If profits are to be maintained and increased, your presses must be fast and accurate . . . time losses must be reduced to a minimum. A high average daily production is essential. With the Miehle 41 Two Color . . . designed to meet modern requirements . . . *you* will be equipped to meet the steadily mounting overhead and still earn profits at a fair price.

Sheet sizes 11 x 17 to 27 x 40½ inches. Speeds 1500 to 2800 . . . the equivalent of 3000 to 5600 impressions per hour

MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO NEW YORK
SALES OFFICES IN PRINCIPAL CITIES

COOPER HEWITT ENGINEERED LIGHTING

NO GLARE *from Bright Metal*



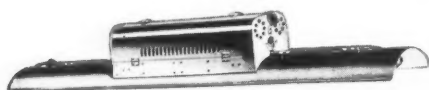
No eye-strain here. Combination Cooper Hewitt mercury and Mazda incandescent lamps provide glareless, restful light.

When the illumination over the lock-up is Cooper Hewitt mercury light, every detail stands out in bold relief. The usual disadvantages resulting from glare from bright metal are banished. Seeing is easy and chances of errors are minimized. The long light source and low intrinsic brilliancy of Cooper Hewitt illumination provide all parts of the composing room with restful, revealing light.

In printing plants where the matching of color is important Cooper Hewitt mercury combined with Mazda

incandescent lamps provides an ideal illuminant. The simulation to daylight is a close one and irregularities due to dark or light days are entirely eliminated. Where this modern light source is installed, it is easy to get uniform ink effects every day.

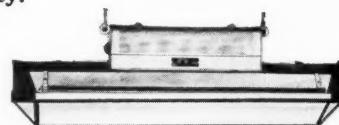
Complete information on these and other forms of mercury lighting may be obtained by writing the General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.



"Better than daylight" for over 30 years.

STANDARD
COOPER
HEWITT

COMBINATION
MERCURY AND
INCANDESCENT



For use where color is of importance.

GENERAL  ELECTRIC
VAPOR LAMP COMPANY
776C

PRINTERS of letterheads will be glad to see this page advertisement in the January Fortune, reaching 500,000 business men who can afford better paper for their correspondence.



The fastest trip ever made by the Pony Express was 2,000 miles in 7 days, 17 hours, carrying a copy of Lincoln's first message to Congress.

"But the boldest of hearts rode the pony express"

ST. JOSEPH, MISSOURI, to Sacramento, California, is 2,000 miles overland—and over that trail sped plucky horsemen, armed to the teeth, splendidly mounted, equipped with the finest saddles, mail bags and clothing that money could buy. In the 16 months of its operation, the Overland Pony Express cost \$900,000. And made an everlasting impression on the public mind.

Today, with the Air Mail crossing the whole continent in 20 hours—surely, regularly—what are you doing to make an everlasting impression with the letters you mail? Is your letterhead handsome enough? Or are you skimping on it? There is no more costly "economy." Fine paper, such as Strathmore makes for letterheads and envelopes is part of your business picture. It supplies atmosphere. Atmosphere is what your correspondents feel. What they feel, they believe.

Fortunately, the cost of even Strathmore's fine papers is negligible. You can have Strathmore Highway Bond—the most widely used rag-content bond letterhead paper in America—for less than 1 per cent more, per letter, than the cheapest paper you might buy. And even if you specify as fine a bond paper as can be made—Strathmore Parchment—the additional cost, per letter, will be but 2.9 per cent.

Why not get the facts? We will gladly send you the famous Letter-Cost Analysis prepared for Strathmore by Ernst & Ernst, C. P. A. With this useful analysis we will include liberal free samples of Strathmore paper and envelopes-to-match for your use. Write for these today to Strathmore Paper Company, West Springfield, Mass. (Strathmore envelopes-to-match are made by Old Colony Envelope Company, Westfield, Mass.)

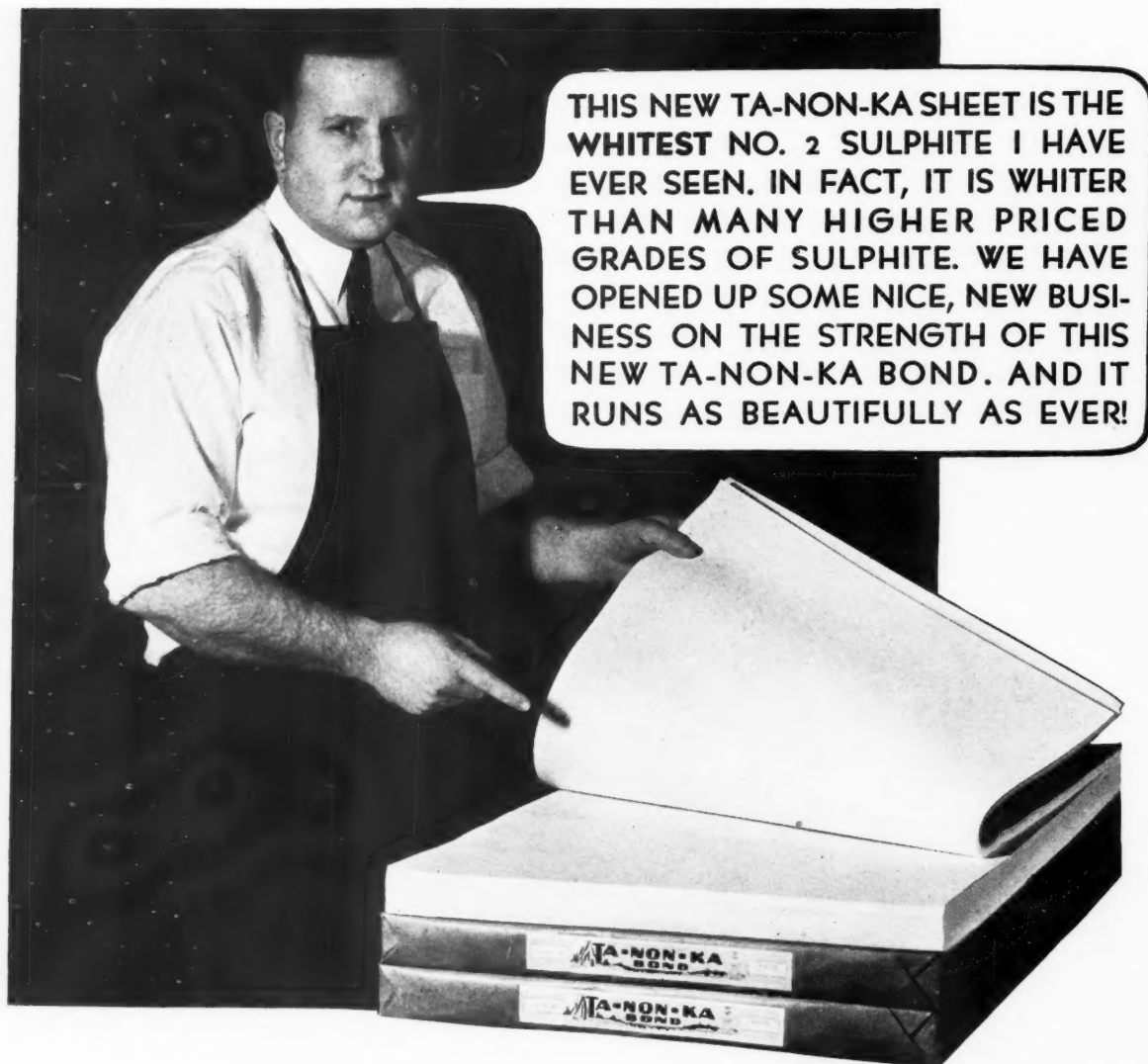


STRATHMORE

MAKER OF FINE PAPERS

ASERIES of STRATHMORE advertisements will appear in 1937 in the principal business magazines—Fortune, Time, Business Week, Advertising & Selling, Nation's Business, Printers Ink Monthly, Sales Management, etc. Meet this effort by STRATHMORE with an energetic effort to sell better papers. It will pay you well.

Please Mention The INLAND PRINTER When Writing to Advertisers



THIS NEW TA-NON-KA SHEET IS THE WHITEST NO. 2 SULPHITE I HAVE EVER SEEN. IN FACT, IT IS WHITER THAN MANY HIGHER PRICED GRADES OF SULPHITE. WE HAVE OPENED UP SOME NICE, NEW BUSINESS ON THE STRENGTH OF THIS NEW TA-NON-KA BOND. AND IT RUNS AS BEAUTIFULLY AS EVER!

Every drop of water that goes into the manufacture of Ta-Non-Ka Bond now comes from a subterranean spring well—675 feet deep!

The result is a new HIGH WHITE that has virtually created a sensation in the sulphite bond field.

And what is true of Ta-Non-Ka Bond also applies to all the other Badger papers—the unwatermarked grades, mimeo bond, manifolds, tissues, etc. Write for sample sheets.

**BADGER PAPER
MILLS, Inc.**
Peshtigo, Wisconsin





Twinkling lights on theatre
fronts...on glossy silk hats
...in women's eyes. Violet
...purple...mauve and
rose...cosmetic and cor-
sage colors...suggest
the "Color Mood for
February." The IPIColor-
gram on the following
page may bring a new
spark to your printing.

FEBRUARY

LEONARD



Announces HOLDFAST BLACK

An Ink Embodying Entirely NEW Principles of Drying and Formulation

An ink which makes possible sharper, cleaner printing has been developed by the IPI Research Laboratories and is now available in either a dull or a gloss black. This new black, called HOLDFAST, dries much faster than ordinary inks *without the application of heat*. With heat, it dries even more rapidly—sheets can be backed up in two hours. It has unusual scratchproof and rubproof qualities, and develops these characteristics quickly.

HOLDFAST embodies a new and different formulation. When applied to a plate, it acts as a plastic film rather than a series of oil bubbles, and is licked off the plate very clean. This means sharper, clearer printing; screens are kept open.

HOLDFAST was thoroughly tested in the field. Eleven national magazines are being printed with HOLDFAST. It is being used to print packages, catalogs, posters, and booklets. Everywhere printers are enthusiastic!

Investigate this new ink immediately! Your customers will appreciate the finer, cleaner printing HOLDFAST makes possible. Write today for more information or call the IPI office nearest you.

THE INTERNATIONAL PRINTING INK CORPORATION
75 Varick Street, New York City, New York

PHOTO BY CHARLES E. KERLEE

THE IPI "COLORGRAM" FOR FEBRUARY—The design on the other side is one of a series by Robert Leonard, planned to express the color mood of the month and to show the behavior of colors and inks under certain conditions. On this insert one black does four different things. In the IPI trade-mark printed directly on paper it is a dull black. Where the same black prints over a solid tint on the high hat, it has a gloss. The halftone screen of the black gives a gray. On top of the silver it gives still another effect. The four tints were selected to suggest the gay colors of the social season and are suitable for printed material of this character. Notice that the screened tints of the colors are different in hue. The inserts were printed on two-color flat-bed presses, on 100-lb. coated stock from line and Ben Day engravings. The sheet passed through the presses three times, using split fountains so that each of four inserts, printed at one time, received six color impressions. The colors are IPI Silver No. 30-38097, Black No. A-40941, and IPI Match-Box Chart Nos. 48, 54, 66, 90.



PRINTER... spare that tree!

It takes many years for a tree to grow to beauty and usefulness, and it should not be ruthlessly destroyed unless its destruction is more beneficial than its existence.

Can your roller costs be cut without injury to your tree of profits? If they can, they should be, and a good roller maker wants to help. But first consider what they do cost in relation to the value of the printing produced. It may pay you to buy more.

Good rollers made of the proper material for the purpose of distributing ink on a printing press are an economy, not an expense.

Rollers made only to last in January and July, and to resist ice water and sulphuric acid without injury are not printers' rollers. They are only something to be sold or bought. Does their use cut roller costs and improve printing?

RUBBER and FABRIC-COVERED ROLLERS for high-speed newspaper and magazine presses.
NON-MELTABLE COMPOSITION ROLLERS for high-speed units.
GRAINING ROLLERS for reproducing wood graining on metal.
LITHO-PRINT ROLLERS for off-set printing.
VARNISH and LACQUER ROLLERS for spot varnishing, etc.
COMPOSITION ROLLERS for quality printing.

SAM'L BINGHAM'S SON MFG. CO.

ATLANTA
CHICAGO
CLEVELAND
NASHVILLE

DES MOINES
DETROIT
DALLAS
HOUSTON

INDIANAPOLIS
KALAMAZOO
KANSAS CITY
ST. LOUIS

MINNEAPOLIS
PITTSBURGH
SPRINGFIELD, O.
OKLAHOMA CITY

Please Mention The INLAND PRINTER When Writing to Advertisers

23

Big... ENOUGH TO BUILD UP PROFITS



PATENT NOS.
1,836,104
1,895,440
1,923,293

Made in **3**
in
SIZES

- 36½-INCH
- 34½-INCH
- 30½-INCH

Diamond Power Paper Cutter

Look at this modern workhorse . . . a paper cutter massively built for greater volume and efficiency! It's endowed with speed and power to assure steady profits. It works easily . . . accurately . . . safely . . . and economically. Check up on its advanced features. Send at once for detailed information about this superior paper cutter. *"It's a Challenge"*

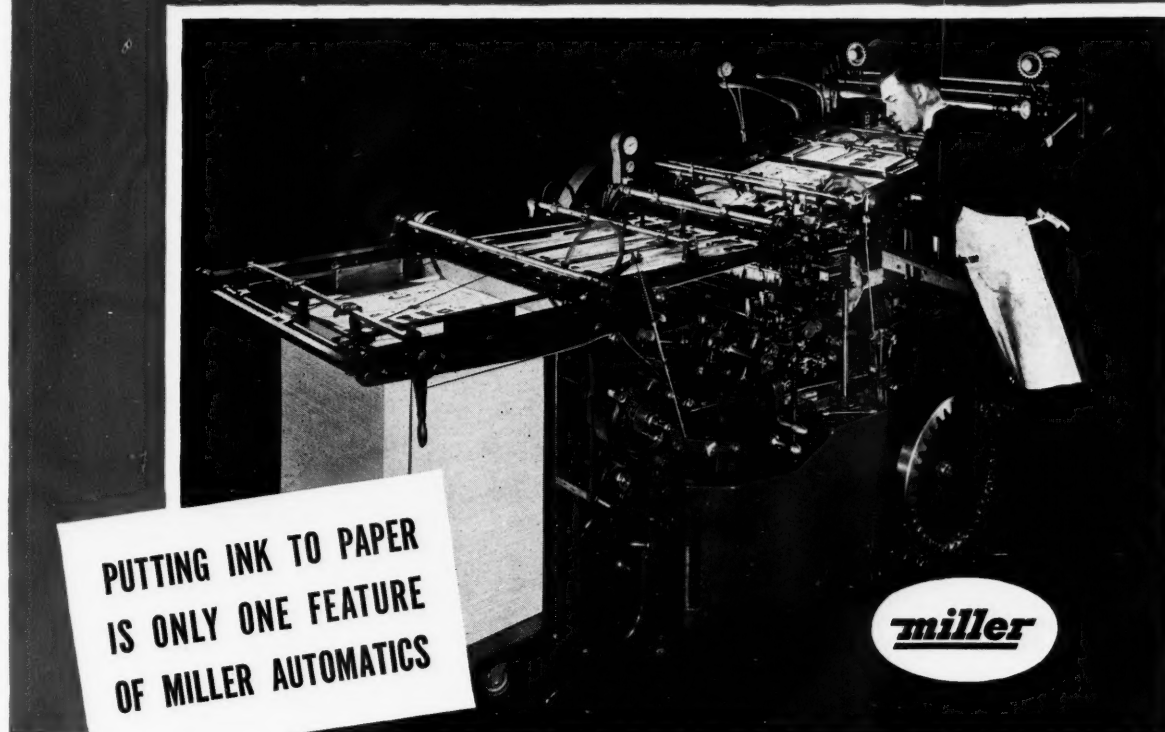
THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Hubbard Street

D-245

200 Hudson Street, NEW YORK

HAVE YOU AN EFFICIENT PRESSROOM?are you sure?



PUTTING INK TO PAPER is only one requirement of a press — a requirement the original Gutenberg press can still fulfill.

But who can meet today's competition with a Gutenberg press?

Modern competition demands modern pressroom equipment. Miller Automatics provide un-

equalled profit possibilities — 15% to 25% greater speed...instant accessibility...unusual versatility, preventing costly "downtime"... Each press a compact, self-contained unit. Standard equipment includes tachometer, totalizer, and automatic oiling. Competition doesn't affect the Miller-equipped shop. Catalog on request.

MILLER PRINTING MACHINERY CO. PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. *Canadian Company:* MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto and Montreal. *Agents:* CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINT-ER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.



**Builders of the
Miller Saw-Trim-
mer — Standard of
the World for more
than Thirty Years.**

FRAOPAQUE

for sharper

CONTRAST

THIS new brilliantly white paper allows you sharper contrasts than ever before were possible in a general utility paper.

That's because Fraopaque is *whiter* . . . so much whiter you can notice the difference instantly when you place Fraopaque beside any other white paper you may have.

In addition to its amazing whiteness, Fraopaque has greater opacity, which permits the use of lighter weight stock. This means a real saving in mailing costs.

Fraopaque is truly a *great* paper. It's whiter. It takes inks perfectly. It gives printed matter an unusual "lift" and snap. It gives truer color reproduction. It performs equally well at high and low speeds.

Let Fraopaque prove its outstanding qualities to you *right on your own press*. Send for the free sample book that's waiting for you. It contains full information, as well as samples of Fraopaque large enough for printing. Mail the coupon today.

PROVE IT ON YOUR OWN PRESS

FRASER INDUSTRIES, INC.,

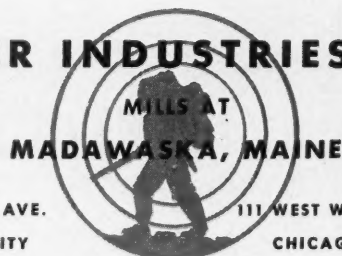
Please send me, by return mail, the free Fraopaque Sample Book, as well as samples of Fraopaque suitable for printing.

Name _____

Street _____

City _____ State _____

FRASER INDUSTRIES, INC.



424 MADISON AVE.
NEW YORK CITY

111 WEST WASHINGTON ST.
CHICAGO, ILLINOIS

"WE GET CLEANER, SHARPER WORK WITH DAYCO ROLLERS"

Printers everywhere tell how they are getting cleaner, sharper work with Dayco Rollers. Read what an Oklahoma printer says: "We have used Dayco Rollers on our presses for about a year. They have given us wonderful results from the standpoint of good, clean reproductions of fine-line halftones."

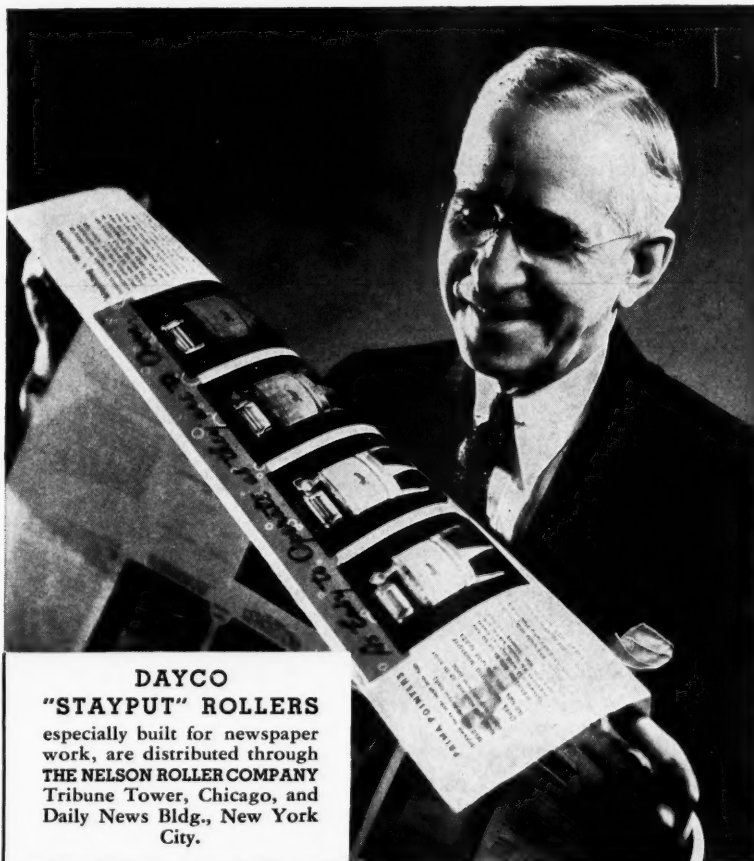
Here are the reasons:

First, the material in the Dayco sleeve has a peculiar affinity for ink. It carries a much thinner film than is possible with other rollers. As the Oklahoma printer puts the case, "You can use just the right amount of ink on Daycos."

Second, the surfaces of the Dayco Roller are perfectly smooth and true—and they remain that way for millions and millions of impressions due to the toughness of the sleeve. Ink is laid on the form, therefore, with exact uniformity.

Third, the Dayco Roller does not absorb or lose moisture... does not swell or shrink... is not changed in diameter or consistency by atmospheric conditions. Daycos can be set for "kiss touch" and they maintain the same adjustment indefinitely.

Verify these statements by trying Dayco Rollers. We'll gladly give you complete information. And remember, there is only one patented sleeve-type roller—Dayco! Insist upon the genuine.



DAYCO "STAYPUT" ROLLERS

especially built for newspaper work, are distributed through THE NELSON ROLLER COMPANY Tribune Tower, Chicago, and Daily News Bldg., New York City.

Dayco Rollers

The Original Synthetic Rubber Printing and Lithographing Rollers

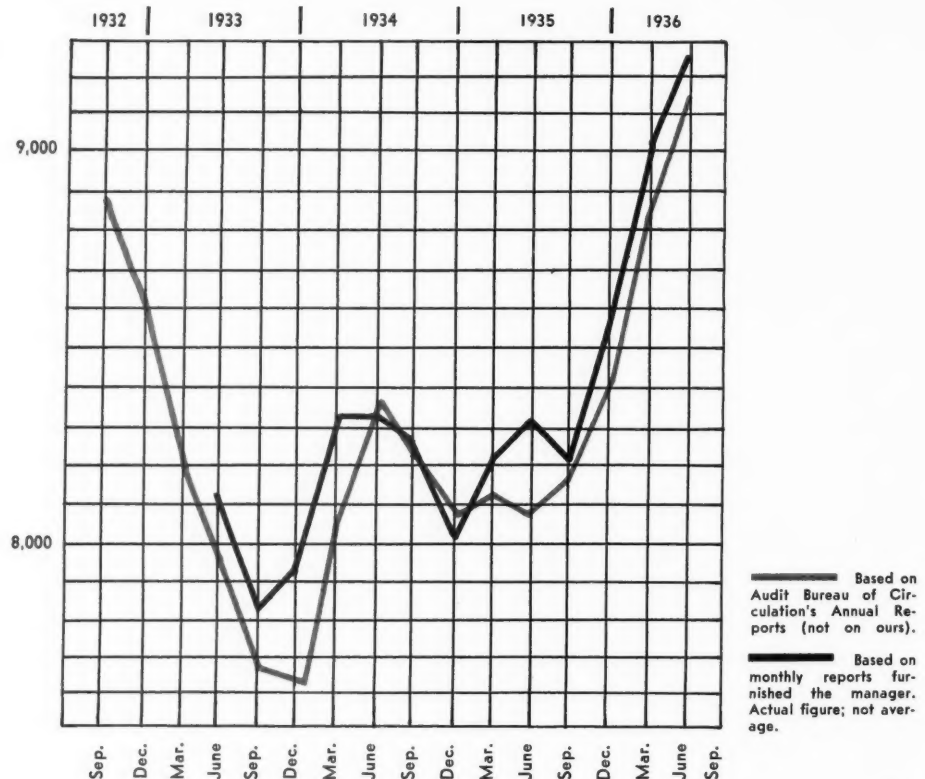
COPYRIGHT 1937 THE DAYTON RUBBER MFG. CO.

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.



BRANCHES AND DISTRIBUTORS: The Dayton Rubber Manufacturing Co. • 206 Park Murray Building, 11 Park Place, New York • Room 640, 20 N. Wacker Drive, Chicago • 2970 W. Grand Boulevard, Detroit • Henry T. Lefavor, 470 Atlantic Avenue, Boston • W. D. Tuck, Bourse Building, Philadelphia • Chas. M. Lewis, 985 Boulevard, N. E., Atlanta • R. A. Hoff, 5114 Stewart Street, Cincinnati • John Leslie Paper Co., Minneapolis and Great Falls • Nassau Paper Co., St. Paul • California Printers Supply Co., 411 E. Pico Street, Los Angeles • L. W. Dunlap, 7711 Miramonte Boulevard, Los Angeles • John C. Nicholson, 582 Howard Street, San Francisco.

A comparison of THE INLAND PRINTER average net paid circulation by quarters. . . .



SUBSCRIBERS to the INLAND PRINTER

have consistently shown their preference for a publication that is read and relied upon by the *important* people in the printing industry! ¶ This reader-preference is reflected in the upward swing of the circulation curve! An upward swing clearly indicating *increased* reader interest among the men who decide or influence the purchase of printing equipment—top executives of top-notch plants—men who demand a well edited, informative, *trustworthy* business paper whose circulation gains are based on quality rather than on price inducements! ¶ Advertisers, remember this:—when the plant owner is adding new equipment or assembling an entire plant—THE INLAND PRINTER is the most reliable, most readily available source of information.

It is, therefore, the most profitable to the

ADVERTISER

THE INLAND PRINTER

Cash in on this



LOCAL advertising

RIGHT now every newsstand in your town is boosting your business with Hammermill advertisements. Tie up with this campaign and get your share of the business that is being created. Place reprints of the Hammermill advertisements in your window, use the Hammermill sample books, sales portfolios, circulars, and dozens of other sales helps that are available to you *free*.

Send the coupon today.

The Saturday Evening Post, Collier's, and Time—magazines with a combined circulation of over 6,000,000—these and several other magazines of national circulation carry the Hammermill advertising right into your own town, to your own customers and prospects. Tie up with this advertising today.



PROFIT BY THIS ADVERTISING

Make yourself known as a printer who supplies Hammermill Bond—the paper that has the confidence and good will of business men.

START TODAY—HAMMERMILL WILL HELP YOU

Send the coupon for **FREE** 27-inch-high window enlargement of the Hammermill advertisement that is running in the February 13 Saturday Evening Post, February 20 Collier's, and February 15 Time Magazine.

Send for a list of other **FREE** sales material—things that will help you sell printing.

*Mail
the coupon*

Hammermill Paper Company
Erie, Pa.

IP-Fe

Gentlemen: Please send me

_____ Window enlargement of Saturday Evening Post advertisement

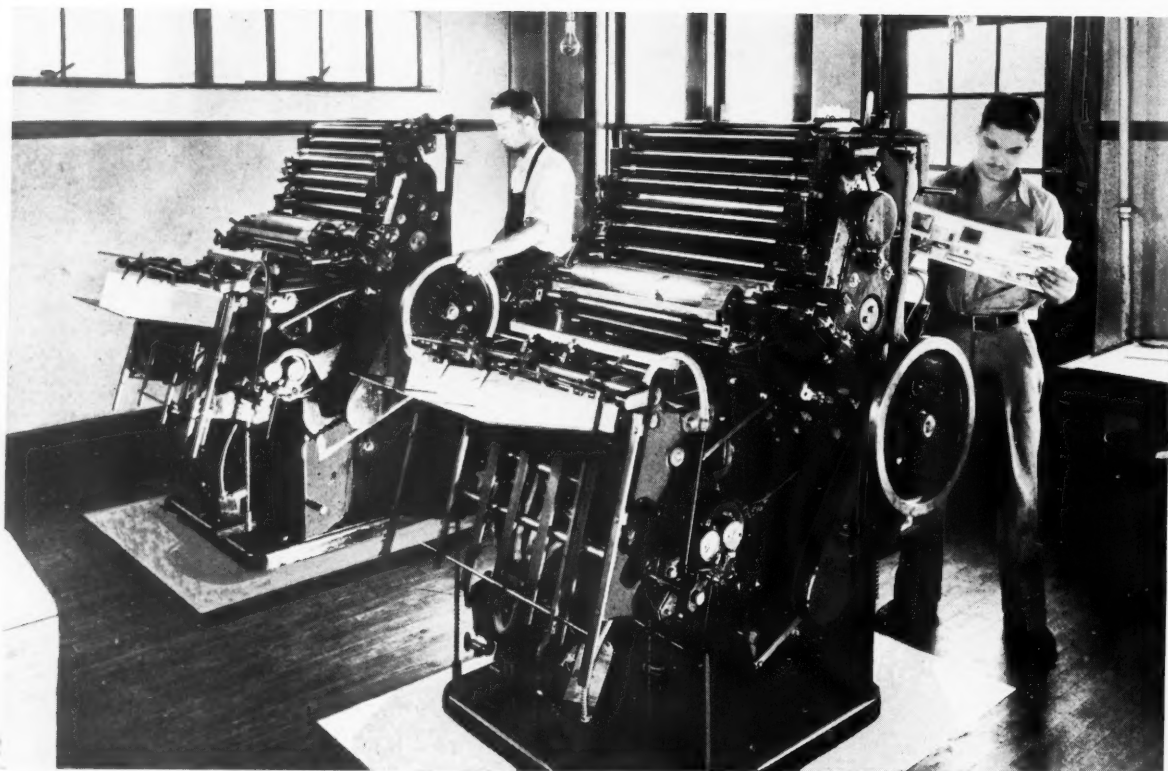
_____ List of **FREE** Hammermill Sales Helps

Name _____

Address _____

(Please attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers



**"OVER A MILLION
IMPRESSIONS
ON OUR TWO
WEBENDORFER
OFFSET PRESSES
LAST WEEK"**

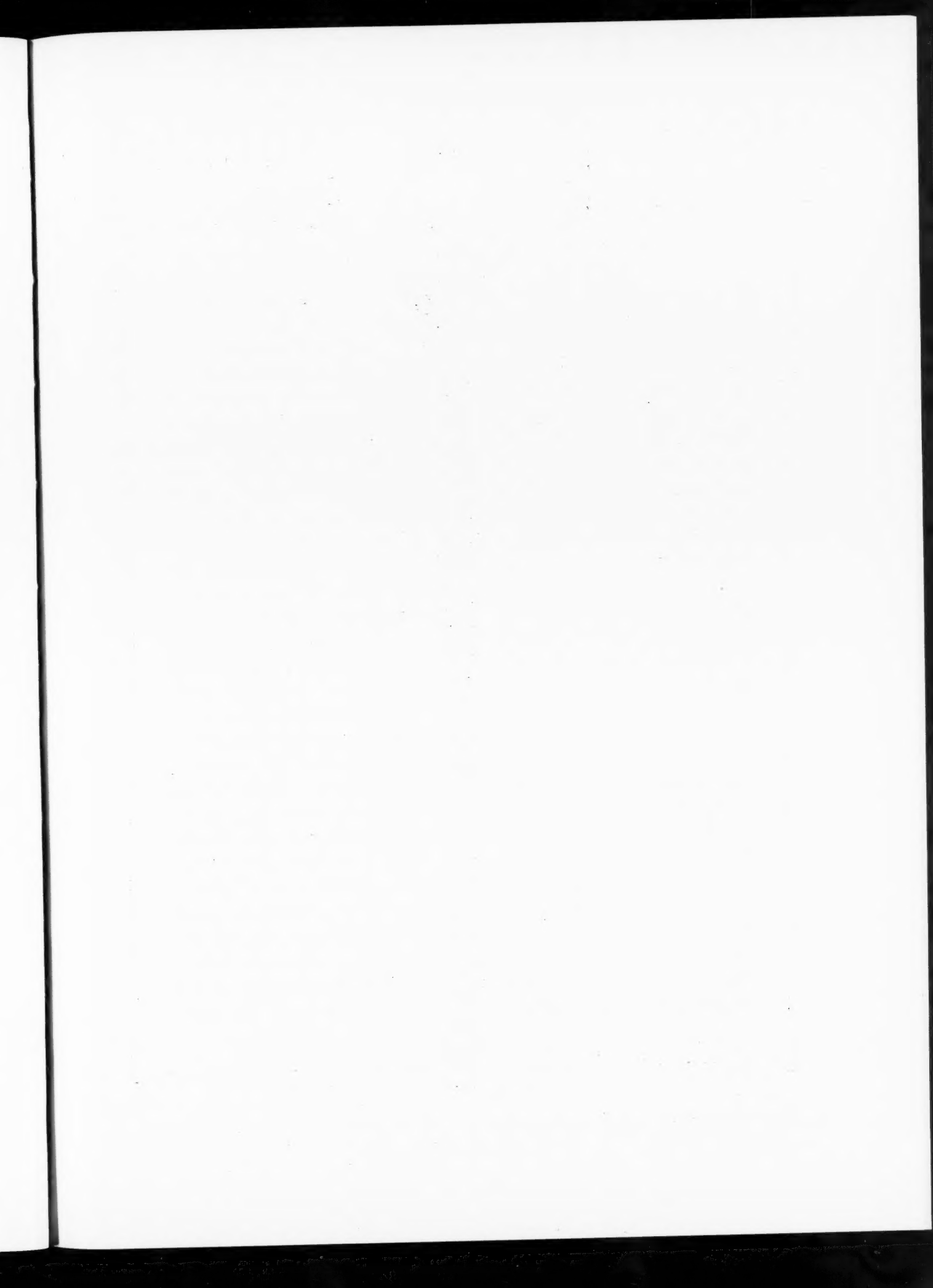
EASIER CONTROL—SIMPLER OPERATION—SPEEDIER PRODUCTION

American made by

WEBENDORFER-WILLS CO., Inc.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



LINCOLN'S



DELIVERED AT
GETTYSBURG

♦ ♦ ♦ Fourscore
and seven years
ago our fathers
brought forth on
this continent a
new nation ♦ conceived in
liberty and dedicated to the
proposition that all men
are created equal ♦ ♦ Now
we are engaged in a great
civil war ♦ testing whether
that nation ♦ or any nation
so conceived and so dedi-
cated ♦ can long endure ♦ ♦
♦ ♦ We are met on a great
battlefield of that war ♦ We
have come to dedicate a por-
tion of that field as a final
resting-place of those who
here gave their lives that
that nation might live ♦ It is
altogether fitting and pro-
per that we should do this
But in a larger sense ♦ we
cannot dedicate ♦ ♦ we can-
not concecrate ♦ we cannot
hallow this ground ♦ ♦ The
brave men living and dead
who struggled here have
concecrated it ♦ far above



ADDRESS



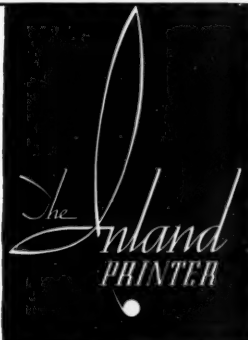
NOVEMBER NINETEEN
EIGHTEEN SIXTY-THREE

our poor power
to add or detract
♦ The world will
little note ♦ ♦ nor
long remember

what we say here ♦ but it
can never forget what they
did here ♦ ♦ It is for us ♦
the living ♦ rather ♦ to be
dedicated here to the unfin-
ished work which they who
fought here have thus far
so nobly advanced ♦ It is
rather for us to be here dedi-
cated to the great task re-
maining before us ♦ That
from these honored dead
we take increased devotion
to that cause for which they
gave the last full measure
of devotion ♦ That we here
highly resolve that these
dead shall not have died in
vain ♦ ♦ That this nation
under God ♦ shall have a
new birth of freedom ♦ and
that Government of the
people ♦ ♦ by the people
♦ ♦ for the people ♦ ♦ shall
not perish from the earth

C. Raymond Beran, well known typographer, created and set this distinguished keepsake (actual size). Mr. Beran, whose sound typographic productions have long been an inspiration to many, is now doing layout and typographical design in charge of the enterprising book department of the Typographic Service Company, Limited, at Los Angeles

February, 1937



PUBLISHED AND COPYRIGHTED, 1937, BY THE INLAND PRINTER COMPANY, CHICAGO. J. L. FRAZIER, EDITOR

THE HEALTH FACTOR IN PRINTING

Complex modern conditions call for perfectly functioning bodies and properly poised and adjusted minds.

Health, general welfare of workers has definite relationship to costs of production and to output, says physician

By **COLEMAN N. EVERETT**

HEALTH and the general welfare of workers in the printing plant do have a distinct relationship to costs of production and to output. That fact has been emphasized on numerous occasions. But never, so far as our recollection goes, have we seen the entire matter so well presented, and in such logical form, as in the address delivered by L. P. Lockhart, M.D., before the convention of the British Federation of Master Printers at Cliftonville, England.

In opening his address Doctor Lockhart stated that "Costs and output are readily measurable, while health defies not only measurement but even accurate definition . . . You can tabulate illness, but you cannot assess in figures so vital and so intricate a conception as health. . . . We must not confuse the issue by imagining that health is just a state of not being ill."

Speaking of diseases of the printing trades, he stated: "Regarding the health of printers there is a very extensive literature going back to the earliest infancy of the industry, but many of the conditions of ill-health from which printers have suffered, and in many places suffer still, are by no means concerned with the work they do but rather with the conditions under which they do it." Referring to tuberculosis and factors contributing to it, he said that not the least important were "posture, environment, general hygiene." His comments on these are worth noting.

"Tuberculosis," said the doctor, "has a curious affinity for the printing trades, and although printers have a death rate lower than the average for all occupied males from causes other than tuberculosis, they have a consistently higher rate at all ages from tuberculosis alone, and the fall in the rate over the years is slower than that among the general run of the population." He exploded one of the old theories with reference to lead poisoning when he stated that "lead poisoning was at one time suspected of being a contributory factor, but in view of the nature of the incidence and the recent rapid decline in lead poisoning it can have little if anything to do with the tuberculosis problem as we see it."

"Tuberculosis is not the only sickness problem in the printing trade. Lithography, photographic processes, and the increased use of complicated dyes present us with certain skin conditions. The intricacy and speed of modern printing machines lead to mechanical risks which take a steady toll of fingers and thumbs. And eye-strain is also something to be watched for and treated."

Stating that "it is obvious that any steps taken to improve general hygiene must of necessity make inroads on the tuberculosis problem," he continued by saying that "our first task is to improve the ventilation of every printing works, to remove with the minimum of disturbance all dust, preferably by suction, and to in-

sure that the access of fumes to the general atmosphere is reduced to an absolute minimum . . . Dust and fumes lead to respiratory infections, and where respiratory infection is increased from any cause tuberculosis automatically increases . . ."

The doctor would like to see electricity substituted for gas in the heating of as much printing apparatus as possible. Citing, as a striking example, "the practical disappearance of excessive respiratory infections among the bookbinders in a shop where this change was effected," he said that "incompletely burnt gas in the still atmosphere required for handling gold leaf seemed to have an unfortunate effect on the workers."

Doctor Lockhart several times referred to the necessity for proper ventilation throughout the printing plant, stating in one part of his address: "Workers often find that when the outside air is smoky or dusty they have to choose between good ventilation or clean work, so they shut out the smuts and suffer from the bad atmosphere, the main defect of which is not the presence of fumes and contamination, but stagnation. Air movement is as important as fresh air. Then, again, posture has a lot to do with the aeration of the lungs, and printing, especially composing, leads to a certain rigidity of the upper part of the thorax."

"The practical issues involved," continued Doctor Lockhart, "are, therefore, special attention to air movement, the

extraction of all fumes, the removal of dust, and the elimination of excessive overtime. Time for healthy outdoor exercise, combined with adequate measures for getting good food, are both decidedly necessary adjuncts."

In addition to emphasizing the need of proper accident prevention, Doctor Lockhart also referred to what he termed "mental ill-health," saying that "health is something quite different from a state of merely being not ill," and that it "depends not only on a perfectly functioning body but on a properly poised and adjusted mind. Failures of adjustment and poise, particularly on the emotional side of life, can impair health without actually creating illness, though they can in more severe cases produce definite physical symptoms . . . Headaches and fatigue, eye-strain and bad sleep, digestive disorders, and general lack of the sense of well-being are such as to call for far more attention than they often get."

Stating that "the object before us is not a return to the simple life, but a courageous grappling with environment and an attempt to adjust ourselves and others as fully as possible to the circumstances around us . . . Not only medicine but industrial and social administration are concerned with issues of public health." Giving reasons therefor, the doctor emphasized the need for understanding by management. "The choice of persons to control others," he said, "is not simply a question of technical skill, but of emotional and temperamental tone. Good management is an essential of industrial welfare. It is the employer's main contribution and chief duty to his staff. It includes (1) decent physical conditions, (2) technical and commercial efficiency, (3) good pay with reasonable security, and (4), very important, an understanding of human nature and a gift for selecting suitable persons for positions of responsibility and supervision.

"Not only can irritation and an unco-operative spirit spread rapidly," continued the doctor, "but ignorance can lead to the loss of much of the best in subordinates. It has been said, and it is certainly true in such an industry as printing, where craft and artistry combine, that much of the best work in the world is done by neurotics controlled by people who don't understand them. So it is that as the units of production get larger and the work more intricate and interdependent, those in charge of operations need a very fair working knowledge concerning the nature of man and his emotional needs. Human beings need outlets for their emotions, and modern industry tends to forget or even to ride

roughshod over much of it. There are such things as loyalty to one's group, pride in one's work, joy in creating something, and satisfaction in achievement. If work is so organized that any of these natural tendencies are trodden under foot, if understanding and wise leadership be lacking, the whole unit suffers, work is less efficient, the man himself less happy or even definitely unhappy, and society at large is the poorer . . .

"A sound discipline and order based on individual responsibility is essential not only to the organization but to the happiness of the individual . . . If organization leads on to a machine madness which codifies everything down to the last button and leaves nothing to individual initiative, sooner or later we shall be

faced with a serious dearth of people capable and willing to take responsibility and occupy posts of authority and supervision. The printing trade, so far as my knowledge of it goes, manages to reduce this mechanization and simplification of jobs to a minimum, and to this must be attributed not a little of the general contentment and pleasure in work that printers show, and this leads in turn to the constant supply of good men for posts of trust. But it is not so in every industry . . .

Emotional incentive was the next phase of the subject treated by Doctor Lockhart, after which he asked the question, "What has all this to do with costs and output?" This question he answered by saying: "I believe it has everything to do with them. The result of any enterprise depends upon good equipment, good physique, and good leadership, but if the morale of the party is poor the result will be unsatisfactory. I think a lot depends on good selection of entrants into the industry, but if I had to choose between selection and leadership I would rather have good leaders and haphazard selection than the best selection and poor managers and foremen . . . Our greatest task, next to producing good work, is to produce good workers and to encourage skill, initiative, and ambition."

The responsibilities of management were strongly emphasized by Doctor Lockhart in the closing part of his address, and he brought out forcibly the fact that on how such problems as these are handled depend to a very great extent the well-being and tone of the works. He closed by saying, in part: "Management is not getting easier, and the problem of costs and output is much more likely to obscure the necessity and deny time for the study of the human aspects of management than almost anything else, and yet without a proper conception of the leadership of men and women no works can be healthy. . . .

"The printing industry has made the best of both worlds so far. It has embraced scientific and mechanical invention in the truly scientific spirit, while at the same time it has developed the personal side of its corporate life so that its negotiating and coöperative machinery has become a model in modern industrial relations. The physical aspects of health it has studied with great care, though there are still many ways in which practice lags somewhat behind ascertained knowledge. On the other hand it has rendered great service to industry as a whole by showing how a trade can tackle its own educational and technical problems so as to retain the highest degree of individual skill and freedom within the necessary

True or False?

A Graphic Arts Quiz

HOW WIDE is your range of information concerning the graphic arts industries and processes? Try the ten questions below—they're from a longer list constituting THE INLAND PRINTER's Graphic Arts Information Test for Junior Executives. The questions in any one field are easy enough for the specialist, but various fields may offer considerable difficulty to one who is narrowly trained.

Simply write T or F in the space after each question. The answers will be found on page 84, but try all the questions first.

1. The photo-offset method of printing is particularly good for type matter.
2. Relatively fine screens are used in the rotogravure process.
3. Copy for the line etching is usually smaller in size than the finished plate.
4. Blackleading is an important step in the process of stereotyping.
5. The deep-etch offset plate may be said to be slightly intaglio.
6. The eighty-five-line screen is most suitable for good book-printing.
7. Sulphite paper is stronger than soda paper.
8. More ink for each square inch is required on coated paper than on news-print.
9. The chief sources of black pigment for printing ink are the coal-tar dyes.
10. Greater pressure is required on the platen press than on the cylinder press.

framework of all large-scale production. . . . In this way it has rendered a valuable contribution to the solution of the problem of how to adjust man to the machine age. There is no doubt that in the realm of public health such things are immensely important, because the well-being of every member of the industry is dependent primarily on technical efficiency; but once we grasp the fact that health is a vital state of poise and balance between the physical and mental attributes of man we find a new connection between technical efficiency and health. Technical efficiency enables the employer to study the welfare of his staff, and I do urge that this

“MAKING LITHOGRAPHY BETTER . . .”

UNDER THE ABOVE TITLE, and with a subheading stating “Startling press speeds of 4,000 an hour may soon be doubled; colored photograph films are blown up to four-color enlargements at low cost,” *Business Week* for January 9 carries an article on the progress of lithography and, incidentally, on the advantages of proper printing over substitute methods.

“When word came through from Washington that the President had been in a conference with public printer on the desirability of eliminating the numerous

of the graphic arts, forgetting for the moment that the number of departmental lithographic duplicators is comparatively small, and that the Government Printing Office is beautifully equipped with lithographic as well as letterpress equipment.”

“Fact is that the real rumpus was caused by hundreds of letters, telegrams, and post cards, complaining about the illegibility of various department-made Social Security forms which resulted when the economy boys tried to get a few thousand extra impressions out of an al-

CLARION CALL TO ENGRAVERS

AT A RECENT MEETING of the Craftsmen I was very much surprised to learn, from members' discussion from the floor, that many engravers and electrotypers are still producing electrotypes, engravings, engraver's proofs, and progressive proofs in the same way they did fifty or twenty years ago!

During the past ten years many changes have taken place in the printing industry. In the letterpress field keen competition, resulting from the development of offset and other printing methods, has caused most of the people connected with the letterpress method of printing to speed up production. To accomplish this it was necessary to improve such materials as might otherwise have retarded production. It was plain that to continue to follow the line of least resistance and use antiquated ideas and ways was to court disaster.

Now why should it be any different in the case of electrotypers? I am well aware, of course, that price restrictions and rush orders play havoc with quality in many instances. However, it seems to me that if engravers and electrotypers would cooperate by offering to give advice and proper suggestions to the buyer of plates, they would obtain more time for their work and secure better prices. In other words, let the buyer know exactly what to expect when he demands a rush job at an unreasonable time and price.

By W. W. Hitchner
The R. O. Law Company, Chicago



Many proofs are still proved on high-grade proving paper with expensive proving ink. The customer has the proof submitted to him, thinks it's fine, and okays it. But when the printer receives the job it is printed on ordinary coated paper with ordinary ink. Naturally, it doesn't look as good as the engraver's proof, and regardless of how perfect the make-ready and color have been, there's bound to be a suspicion in the mind of the customer.

It is obvious that the proper procedure would have been to have furnished the engraver with the same paper and ink that the printer was to use. (I would like to mention at this time that with the aid of a good body gum the engraver *should* be able to produce good proofs with regular cylinder-press inks, all arguments to the contrary. I've seen it done.)

I never have been able to understand why it is that when progressive proofs are made for three- or four-color work the original plates are proved up *singly*—some with very little color, others with too much. These plates are proved up without the type.

What happens when these plates go into the works? The job, let us say, is being made up to run as a sixty-four-page form. This gives us eight plates

or subjects in a row to contend with. Now consider that the progs. have been proved up singly, originals only, without type. The pressman hasn't the original plates, but electros in combination with type and halftones. In other words, the pressman is working with plates that the customer in most cases has never even seen proofs of. The original proofs were submitted and okayed, but the best of electrotypes lose some of their sharpness—edges thicken and look harsh when compared with originals.

The fun starts when an effort is made to match the progs. Remember, there are eight plates in a row to contend with. Perhaps some of them have been proved with but very little black; but now, with the regular form of electros containing the type, enough black must be carried to make the type look right and easy to read. All that can be done is to compromise—to match the majority. Some of the subjects are bound to suffer in comparison with the progs.—they'll be either too dark or too light. Under the circumstances, it can't be avoided.

Were I a publisher or the owner of a printing plant I would insist that progressive proofs of all color work be made from the electros—from the plates that the job is to be printed with. The same stock and ink should be used for proving that will be used for the actual job. The customer would then see what he is actually going to get.

is a public duty and not a charity. Output and costs are subservient to the existence of good workers—workers to be effective in their work and happy in their lives must be under wise management, and wise management in this complicated world is the new-found ally of medicine.”

departmental duplicating machines in favor of centralized printing,” the article begins, “certain congenital viewers with alarm immediately professed to see in his action a reflection of general strife throughout the United States between the lithographic and the letterpress exponents

ready worn-out stencil. Further fact is that letterpress printers so outnumber lithographers (1936 United States sales for printing will probably be shown to have exceeded \$2,000,000,000; for lithography \$150,000,000) that any general scrap would be too one-sided. . . .

"Noteworthy, however, are the developments in lithographic technique since printing from stone was discovered by Senefelder in 1796 and introduced from its native Bavaria to the United States in 1816." Follows a condensed account of the development and spread of the lithographic industry, winding up with: "Greatest technical progress of recent years has come almost equally from the one thousand or more lithographic plants established about the country and from the Lithographic Technical Foundation, Incorporated, a research unit established coöperatively by lithographers and allied trades about ten years ago with an endowment of \$750,000, and operating in close alignment with the Lithographers National Association. Most generally useful developments of recent years are deep-etched plates (with printing surfaces made intaglio to a depth of 0.001 inch) which frequently give press runs ranging into six figures, and photo-composed lettering wherein display type matter may be 'set' directly on the negative by photo-chemical means. Most startling to letterpress printers are press speeds of 4,000 to 5,000 an hour and the promise that 9,000 will not be long in coming.

"Most recent and dramatic is the perfection of methods whereby 1- by 1½-inch colored photographic films may be directly blown up to 12- by 16-inch four-color enlargements on offset plates with color fidelity and cost savings which make even the offset lithographers themselves dizzy. Fast spreads the use of color-photographic reproductions in the graphic arts; faster still will spread their adoption when it is more generally known that faithful four-color lithograph (letterpress not yet) reproductions, up to 12 by 18 inches, are actually being made from Eastman Kodachrome color shots only 1 by 1½ inches in size. Zeese Wilkinson Company, Long Island City, New York, does them in 'Simile-tone'; Edward Stern and Company, Philadelphia, does them in 'Aquatone.' Speed and economy are achieved through taking all shots with a camera of the candid type; reproductive faithfulness comes from simplified color separation and 'blow up.'"

★ ★

Approval From Australia

"We have no intention whatever of giving up your journal, which is read regularly by every member of our staff. Not only does the printing staff enjoy it, but the editor enjoys it also, particularly the articles by Edward N. Teall... We feel that THE INLAND PRINTER is part of our staff, and a valued member, too!"—THE GOONDIWINDI ARCUS, Goondiwindi, Australia.

NO WORK FOR SMALL PRINTER?

OLD-TIME PRINTERS can remember the days when practically every piece of printing used in the community bore the imprint of the local printer. Today we are living in an era of specialty printing. In most small communities all over the country fully one-half the printing used is done out of town." Thus writes Bruce R. McCoy, manager of the Louisiana Press Association, in a recent bulletin to members of the association. Continuing, he states: "This change has been an inevitable part of a national trend toward volume production in industry. Printed products which could be adapted sufficiently to standardization to permit volume production inevitably went to the big specialty house equipped for volume production. The small-town printer could not compete either in quality or in price, and simply was left out in the cold."

Setting forth the effects of this specialization on the small-town printer, he asks the question, "What is left for the small printer?" and goes on to show that "the typical country newspaper used to derive more than half its revenue from job printing. The country newspaper today depends on job printing for only 30 per cent of its total revenue."

Then, under "Salvaging Lost Profits," he tells how some country publishers are recovering part of the business by becoming selling agents for houses producing specially printed matter, and collecting a commission thereby, handling sales of such lines as sales books, bank printing, Government record forms, engraved products, and other miscellaneous items such as badges, lapel buttons, theater tickets in rolls, lithographed stationery, maps, Christmas and other greeting cards, calendars, labels, and innumerable novelties.

McCoy also recommends creative sales: "Competition is keenest for those printed jobs which everybody knows the customer needs. Competition is practically eliminated in many cases when the printer originates the idea for a printed job for a certain customer and then sells him the idea." He cites examples of what some printers have done along these lines, one instance being that of a printer who compiled a list of towns within a radius of one hundred miles with the highway distances to each town, and sold a garage owner the idea of having this list printed on the back of a business card. Another printer-publisher, in a town where there was a restaurant called the Columbus Cafe, found in his advertising cut and copy service an illustration of the sailing vessel used by Columbus. Using this cut

as the central piece, he designed a letter-head and sold it to the restaurant owner.

One printer, studying ways of beating the one-dollar specialty business, conceived the idea of printing stationery on colored bond stock with colored inks to match, securing numerous orders from the more discriminating customers. Still another, learning that one of the stores was receiving a number of mail orders from out-of-town customers each week, arranged copy for a gummed shipping label in two colors and sold the idea to the merchant.

A printer who had his picture taken by a local photographer noticed that the proofs came to him in a plain envelope, which led him to design and plan advertising copy for a special envelope which he sold to the photographer.

"Try compiling a list of business houses in your town which make shipments by express, truck, freight, or parcel post," writes Mr. McCoy. "Many on this list may be live prospects for shipping tags or labels. Your local express agent and freight agent might give you some good tips in preparing such a list."

These are just a few examples of what the small-town printer-publisher can do in the way of creating business, and by keeping his eyes and ears open as he goes around his town he can find many other opportunities for creating ideas for special jobs to keep the shop busy.

**EXPERT
DESIGN
BY C. R.
BERAN**



IN CONSIDERABLE CONTRAST to Ray C. Dreher's work (see last month's cover) is the work of C. Raymond Beran, designer of the frontispiece appearing in this issue. He says: "I have tried to make it largely typographic, with little aid from artist or plates." Mr. Beran, whose excellent work in the more traditional manner has long been an influence for good in this country, is now doing layout and typographical design in charge of the book department of the Typographic Service Company, Limited, Los Angeles. "I have been trying," he reports, "to loosen up the hold that the sans-serif vogue has on our craft of today. There will always be a use for Kabel and Futura, of course, but I see no reason for their being used on every other job that is produced."

HOW TO FIND YOUR COSTS EASILY

A simple method by which the "small printer," who says cost-finding systems are too much trouble, can arrive at a fair selling price—a price that will yield a profit and ample provision for all expenses. Well worth knowing!

By EDWARD T. MILLER

THIS ARTICLE is written for the 12,640 printing and publishing establishments of America whose annual business is \$5,000 a year or less. Because their annual sales are small, they are sometimes referred to as the "small printers." But no one need turn up one's nose at that, for their annual volume of business aggregates \$31,891,000. Besides, there are 13,004 individuals who own these plants and employ 10,259 who help them turn out the work—averaging nearly two persons to each plant; and altogether they draw down \$6,271,000 in annual salaries and wages. All of this we are told in the "Census of Business for 1935."

Considering that there are in all 27,429 job-printing establishments in the country and that nearly half of them are "two-men shops," the small printer who does \$5,000 a year or less (an average of \$2,523, as a matter of fact) assumes importance in more ways than one. In the first place there are so many of them, they are usually represented in the bidding on a much larger portion of the printing in every community than they actually do or have capacity for doing and thereby wield no inconsiderable influence in setting the prices for a large portion of commercial printing. Buyers of printing to the extent of nearly \$32,000,000 find their prices and services attractive enough to warrant asking them in and giving them support.

Again, as only 5,710 printers in the country are rated over \$5,000 for credit purposes, the remaining printers—considerably over 20,000—are rated less than \$5,000. Yet with that limited credit, paper merchants, machinery and supply houses find it profitable "to wait on them" when they come in to buy equipment and supplies. The average net worth of these "little fellows" is \$5,243, in spite of the fact that for a number of years they have consistently lost money, as is shown in the following ratios:

Year	Per Cent of Loss on Sales	Year	Per Cent of Loss on Sales
1929	.32	1933	8.83
1930	.52	1934	.92
1931	4.29	1935	2.52
1932	8.36		

(Source: U. T. A. "Ratios for Management.")

The percentages of loss on sales given in this table have been compiled from the Ratios for Printing Management issued by the United Typothetae of America.

A remarkable thing about the "small printer" is that he "outmanufactured" all other classes of printers, as shown by the gross profits on sales. He seems to have ability to bring the work through the plant at less relative cost than his big brothers, and consequently with a greater gross profit. His losses occur in his inability to control his administrative, selling, and financial expenses—generally referred to by him as "overhead." For instance, in 1935 the Class A printers, those with sales less than \$15,000, came through with an average gross profit of 27.54 per cent of the sales, but when the administrative expenses of 25.63 per cent, selling expenses of 4.14 per cent, and the financial expenses of .29 per cent, a total of 30.06 per cent, were taken care of, the gross profit was over absorbed and left a loss of 2.52 per cent.

If the small printer can make a manufacturing profit (gross profit) greater than any class of printers, he certainly ought to be able from there on either to control his "overhead" expenses or else price his output in such a manner as to insure keeping a part of the gross profit in the form of a *net profit*. Most of these shops do not have any semblance of a cost system, and have neither the time nor the disposition to operate one. It is, therefore, useless to tell them they can correct the conditions that result in constant losses by the installation of a cost system. Many apostles of the gospel of cost finding have been preaching to small printers, especially on this their crying need, since the days of the "great cost revival" that swept the country in 1909-10, but the little fellows shake their heads and truthfully say, "Nope; it's too much trouble."

It is the purpose of this article to show that the situation is not hopeless and to point out a way that the small printer may figure his costs and profits both in estimating and in pricing his output by observing a few simple principles in addition and division which are easily memorized and rapidly worked

and which will bring results just as good as those of the "big fellows."

Fortunately most of the small printers have learned that "it pays to keep time" on their work. This is recorded on the Job Record and extended into money amounts in various ways. Some use the wages an hour paid the individuals whose time appears on the card; others extend the time at an hour rate they have figured out for themselves; still others use an average or composite hour rate for the community. Fine! All who use even the first of the methods mentioned above have the basis from which they can work the simple calculations that will give them figures covering the cost of wages, factory expenses, administrative expenses, selling expenses, and whatever percentage of profit is wanted, giving a selling price that is fair and in consonance with the prices of other printers.

Now turn to Table I, herewith. Notice the expense accounts of rent, insurance, taxes, and depreciation, known as the Factory Fixed Expenses, and the next group of Factory Current Expenses. Added together, the aggregate is the Total Factory Cost (in this instance, exclusive of materials). In an order for printing, the total cost of which would be one hundred dollars, the various items of expense here listed run very close together in each of the three sizes of plants shown in the three columns. These three classifications of size of plants are quite generally known. They represent not only the very small printers but two other classes whose volumes reach as high as \$35,000 and \$75,000 respectively.

Averaging the total factory fixed expense, we find it to be \$13.53 out of every \$100 of total cost; and the factory current expenses to average \$46.04, or an aggregate of the two groups of expenses of \$59.57. Going back to the item of factory wages, we find the average for the three sizes of plants to be \$39.35 out of every \$100 of total cost. It is seen almost at a glance that the item of wages, \$39.35, is 66 per cent of the Total Factory Cost, \$59.57, practically $66 \frac{2}{3}$ per cent or $\frac{2}{3}$. This fraction is so constant that it may be

accepted in plants of this size for a real measuring stick. We have, then, wages equaling $\frac{2}{3}$ the total factory cost, and conversely the total factory cost is $1\frac{1}{2}$ times the factory wages.

If the "small printer" will keep a record of the number of hours he and his em-

would simply be making use of the information that has been gathered from the experiences of other small printers who do keep cost systems.

Sometimes this is referred to as the "direct-labor" method of keeping or calculating costs. Wages are "direct labor" and

added to obtain the selling price. Here again the three classes of printers according to the size of their business are used, and averages are made to make the calculations more simple.

The average total factory cost, including materials, is here shown at \$68.17 and the administrative expenses, \$15.85. The percentage that the administrative expenses bear to the Total Factory Cost in Class A is 24.7, in Class B is 22.4, in Class C is 22.5, and the average is 23.2 per cent, or somewhere between one-fourth and one-fifth. The printer who would play safe, should use the fraction $\frac{1}{4}$, or 25 per cent. In other words, having the total factory cost, including materials, to insure a proper sum being added to it to cover the administrative expenses, 25 per cent or $\frac{1}{4}$ of the total factory cost should be added to it. Here again the printer who does this is only using the experience of hundreds of other printers and is obtaining a result as accurate as they obtain by cost systems.

We now have a new total, *Factory cost and administrative expense*, to work with. When the administrative expenses are added to the factory cost, the average total for the three classes of printers is \$84.03. As the proprietors of small plants do most of their own selling they are wont not to charge for their services as salesmen, hence the small amount (59 cents) appearing in Class A. We have not used this in finding the average selling expense, but have used the average of Class B and Class C as being more nearly in accord with the facts and best practice. This average of \$6.40, selling expenses, is 7.6 per cent of the cost (\$84.03) thus far, or about $\frac{1}{13}$. Practically, $\frac{1}{13}$ is too small a percentage to allow for selling \$100 of printing. Most salesmen get 10 per cent, and in order that they may receive 10 per cent of the selling price, it is necessary to add to the factory cost and administrative total, for selling expense at least $\frac{1}{8}$, or a fraction over 11 per cent.

Recapitulating what has gone before, we have four fundamental formulas which fit any small printing business—one doing less than \$5,000, or one doing as high as \$75,000. These formulas are:

1. Factory Expense is one-and-one-half times Factory Wages.
2. Of the total of Materials and Factory Expenses, generally known as the Factory Cost, Administrative Expenses amount to one-fourth.
3. Of the total of Materials, Factory Cost, and Administrative Expenses, the Selling Expenses amount to approximately one-eighth, providing salesmen are to be paid commissions of 10 per cent and proprietors are to be paid for selling the same as other salesmen are paid.
4. Of the Total Cost to Make and Sell, a percentage should be added for Profit: One-ninth to obtain a 10 per cent Profit on the Selling Price;

TABLE I—SHOWING DISTRIBUTION OF THE VARIOUS ITEMS OF FACTORY EXPENSE IN ORDER COSTING \$100, FOR THE THREE SMALLER CLASSES OF PRINTING BUSINESS, AND THE PERCENTAGE THAT FACTORY WAGES BEAR TO THE TOTAL FACTORY COST (EXCLUSIVE OF MATERIALS)

Accounts	Class A Sales Less than \$15,000	Class B Sales \$15,000 to \$35,000	Class C Sales \$35,000 to \$75,000	Average
Stock Storage and Handling	\$.07	\$.20	\$.23	
Rent	\$ 6.97	\$ 5.26	\$ 4.62	
Insurance	1.16	1.28	1.02	
Taxes	.83	.90	.97	
Depreciation on Equipment	5.02	6.60	5.95	
TOTAL FACTORY FIXED EXPENSES	\$ 13.98	\$ 14.04	\$ 12.56	\$13.53
Wages	\$ 39.18	\$ 38.94	\$ 39.94	\$39.35
General Factory Expense	1.62	3.81	3.89	
Departments' Direct Expenses	1.19	1.63	2.21	
Light	.42	.55	.51	
Power	1.16	1.32	1.27	
Spoilage	.14	.16	.20	
TOTAL FACTORY CURRENT EXPENSE	\$ 43.71	\$ 46.41	\$ 48.02	\$46.04
TOTAL FACTORY COST (Exclusive of Materials)	\$ 57.59	\$ 60.65	\$ 60.55	\$59.57
WAGES (See above)	39.18	38.94	39.94	39.35
PERCENTAGE OF WAGES TO TOTAL FACTORY COST	67%	64%	65%	66%

NOTE:—Wages being 66% or $\frac{2}{3}$ of the Total Factory Cost, the Total Factory Cost is $1\frac{1}{2}$ times Wages. Having the Amount of the Wages, by adding $\frac{1}{2}$ more (multiplying by $1\frac{1}{2}$) we arrive at a figure approximating the Total Factory Cost closely enough for all practical purposes in this connection.

Source: Compiled by the author from U. T. A. Ratios for Management.

ploye work on a job and will multiply that time by the hour rate of wages he pays himself and his employe, he will have the factory wages of the job. By multiplying the factory wages by $1\frac{1}{2}$, or to the factory wages adding $\frac{1}{2}$, the result will be the Factory Cost on the job. For example:

Jones, proprietor, works three hours on Job 758 at \$1.00 an hour	\$ 3.00
Wilson, pressman, works five hours on Job 758 at \$.75 an hour	3.75
Total wages	6.75
Multiply by $1\frac{1}{2}$ (or add $\frac{1}{2}$)	3.38
Factory cost of the Job (exclusive of materials)	10.13

If Jones were keeping a cost system, he could not come closer to finding the total factory cost on this job, or on any other one, than we have with the method here indicated. In fact, by doing it this way, he

the addition of one-half of their amount to the amount, is merely the adding of a 50 per cent "burden" to cover the other factory expenses. At any rate, it is a simple way to arrive at a very important portion of the cost of a job of printing, and it forms the basis for the further development of the costs and also of the profit and finally the selling price. As most small printers already keep their time, they have a factual starting point for calculating the costs along the remainder of the way.

Turning now to Table II, observe that paper and other materials are combined with the factory expenses to obtain the Total Factory Cost including the materials. This table shows how the Total Cost of \$100 worth of printing is built up from the Total Factory Cost including materials, to the point at which profit may be

one-eighth for 11 per cent; one-seventh for 12½ per cent, and so on.

Note: If the plan of paying salesmen is a commission of a percentage of the gross sales, when profits greater than 10 per cent are added and the selling price is thus increased, the amount added to selling expense (3) should also be increased accordingly to cover the greater commission. Usually a fraction "one step higher" may be used for Selling Expense (3) than the one used for Profit (4).

In making a price on a job already completed, or in arriving at a price on a job that is being estimated, the above formulas will bring the right answer—a price that will cover each proportionate share of all expenses, yield a reasonable profit. In the cost illustration accompanying this article, the formulas are applied progressively and begin with the one fact that the "small printer" always possesses—the time he and his helper have, or must, put in on the job. He knows what he ought to pay an hour, or would like to pay, himself as a journeyman and his employe either as a journeyman or as an apprentice. When the time elapsed (or estimated) is extended at the rate of wages an hour, the result is the *amount of the wages for the job*, the one fact about which there is no uncertainty in the mind of the proprietor—the very basis upon which to rear the price structure by the simple method proposed. Divide and add, divide and add, using the fractions which are the experiences of others. By so doing, a printer is bound to arrive at a selling price that will be a fair price, yielding a profit and ample provision for all expenses—provided, of course, his work and the work of his employe is efficient.

★ ★

Machine Numbers Backward

The typographic numbering machine that numbers backward, thus yielding the high number on the bottom and the low number on top of the pile, is a very useful device, saving transpiling in many jobs. Even hand-fed jobs of numbering on the platen press are troublesome if the sheets are hard to handle with the ordinary numbering machine, as the feeder, if he turns each sheet over on the ordinary board, must slacken speed; and it is also inconvenient to watch the numbers while turning sheets as fed.

The backward-numbering device relieves the feeder of the need for constant watchfulness caused by turning the sheet over. If the sheets are not turned over as printed with the regular machine, transpiling, sheet by sheet, is necessary. In a shop doing considerable numbering the machine that numbers backward should be part of the equipment as it will soon pay for itself in time and paper saved.

TABLE II—SHOWING TOTAL COST OF A HUNDRED DOLLARS WORTH OF PRINTING AND HOW THAT COST IS BUILT UP FROM THE TOTAL FACTORY COST (INCLUDING MATERIALS) TO THE POINT AT WHICH PROFIT MAY BE ADDED

Accounts	Class A Sales Less than \$15,000	Class B Sales \$15,000 to \$35,000	Class C Sales \$35,000 to \$75,000	Average
Paper and other Materials	\$ 23.09	\$ 32.11	\$ 32.43	
Stock Handling and Storage		.03	.17	
Total Factory Fixed Expenses	9.80	7.80	6.96	
Total Factory Current Expenses	37.23	27.11	28.17	
TOTAL FACTORY COST, incl. Materials	\$ 70.12	\$ 66.83	\$ 67.57	\$68.17
Administrative Expenses	17.36	14.99	15.22	15.85
PERCENTAGE OF ADMINISTRATIVE EXPENSE TO TOTAL FACTORY COST	24.7%	22.4%	22.5%	23.2%
Practically	¼	1/5 to ¼	1/5 to ¼	1/5 to ¼
TOTAL FACTORY COST AND ADMINISTRATIVE EXPENSES	\$ 87.48	\$ 81.82	\$ 82.79	\$84.03
Selling Expenses	.59*	6.49	6.32	6.40
PERCENTAGE OF SELLING EXPENSES TO AGGREGATE OF FACTORY COST AND ADMINISTRATIVE EXPENSES				7.6% or 1/3
(Best practice is to add 1/5)				
TOTAL COST OF THE PRODUCT	\$ 88.07	\$ 88.31	\$ 89.11	\$ 90.43
By adding 1/9 to the Total Cost of the Product, the result would be the Selling Price and the amount added would be a profit of 10 per cent on the Selling Price.				
By adding 1/8, the profit would be approximately 11 per cent.				
By adding 1/7, the profit would be approximately 12½ per cent.				
And so on.				
*The selling expense of Class A is small because the proprietor does most of the selling and does not pay himself for doing it. (Source of Statistics: U. T. A. Ratios for Management.)				

ILLUSTRATION OF THE ADD-AND-DIVIDE METHOD OF ARRIVING AT A SELLING PRICE WHEN THE WAGE COST IS KNOWN:

JOB NUMBER 5236	
Material—Paper, Ink, and Outside Purchases, cost	\$ 5.00
Wages—Time of the Boss, 2 Hours at \$1.00 an Hour	\$2.00
Time of Pressman, 1½ Hours at \$.75 an Hour	1.13
TOTAL WAGES	\$3.13
Add one-half for other factory expenses	1.57
Total Factory Expenses—	\$ 4.70
TOTAL FACTORY COST, including materials	\$ 9.70
Administrative Expenses, add one-fourth	2.42
TOTAL FACTORY COST, and Administration	\$12.12
Selling Expenses, add one-eighth	1.51
TOTAL COST TO "MAKE AND SELL"	\$13.63
PROFIT —To be added as a percentage to the last Total above according to what the job should yield; if it is to be 10 per cent of the selling price, add one-ninth	1.51
SELLING PRICE	\$15.04

NOTE: It is an interesting mathematical fact that by using the fraction 1/8 for selling expenses, and 1/9 for profit, the amount provided for each is identical. By using fractions "one step apart" in this manner, the amount provided for selling expenses will always be sufficient to pay the salesman his commission, and leave a profit besides.

THEIR PROBLEMS GO TO "PATRA"

British printers and allied workers receive scientific aid from the Printing and Allied Trades Research Association, headquarters London. Noteworthy laboratory work directed by Dr. George L. Riddell, pictured at the right

By J. L. FRAZIER



B RITISH PRINTERS and allied workers have presented a marvelous demonstration of what can be accomplished through wholehearted and close-knit coöperation in the field of research. While we in the United States have for some years been doing considerable talking and debating considering plans for, and the merits of, a coöperative center for industry research—our British cousins have made noteworthy strides. Through these years of world-wide business depression they have established, and are now operating, a research laboratory that has proved to be of enormous benefit to the combined industries.

During my visit to the International Printing Exposition, in London, I took advantage of the opportunity to visit the headquarters of the Printing and Allied Trades Research Association—"Patra" it is called for short. There, at Patra House—10 Robin Hood Court, Shoe Lane, Fleet Street—I found a building given over entirely to the laboratories,

well equipped and with a capable staff, carrying on work along the lines of basic research as well as solving immediate problems confronting members of the association. In the short time I was able to spend in the laboratories, no less than twelve members came in to secure assistance in connection with serious problems; and it was clearly evident, from watching the expressions on their faces and listening to their remarks, that they were receiving just the help they wanted.

Outstanding among Patra features is the library. I must admit to expressing no little surprise at the thoroughness with which the material has been studied, recorded, and filed—pamphlets, trade and technical journals, books on technical subjects and on the physics and chemistry of the industry, innumerable abstracts and reports on previous experimental or research work and similar work done elsewhere. The files contain material in all languages. And the Patra library is so equipped that it can be used as a reading

room or as a lecture room, so that members have the opportunity to sit down in a quiet atmosphere and study material from the files, or to listen to lectures on technical subjects illustrated with lantern slides and films. The inkmaker, seeking information on the uses of synthetic rosins in printing inks, has a wealth of material available there in the library; so, too, does the photoengraver, who is perhaps looking up information on the use of infra-red photography. The type-founder wanting metallurgical reports on a new alloy, or the printer facing difficulty in maintaining uniform humidity in his paper warehouse or storage department, likewise finds the help he seeks in an effort to improve his business.

I could not help but feel that it must be a source of satisfaction to those printers and other workers who are supporting Patra to have such a place to which they can go, or to which they can submit their problems, and to have the assurance that any problem not immediately answerable



View of the chemical-research laboratory with balance room and variable humidity chamber—the Printing and Allied Trades Research Association

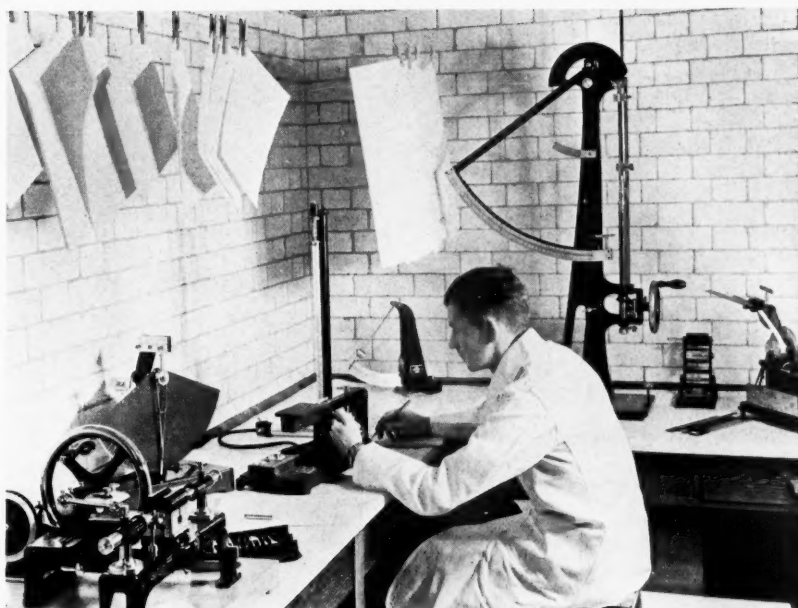
will be subjected to proper examination and study, with a solution forthcoming in a reasonable length of time should such a solution be at all possible.

Patra, it should be noted, embodies three phases: First, research into the basic problems of the industry; second, members problems; third, information bureau. I have referred to the third phase first, and also hinted at the second. As to the first phase—research into basic problems—this work is initiated by the association under the guidance of its council and technical committees. It covers work on paper and printing inks, on newspaper production, photoengraving, lithography, photogravure, the metallurgy of typecasting and platemaking, and other similar problems. The results of this research are at the disposal of all members, regardless of their size or the branch of the industry in which they are engaged—the objects being to improve, where possible, methods and technique, to effect economies in working, and to find solutions to those problems which have a bearing on, or have been a cause of worry to, the whole industry at large.

Members' problems are considered in a completely equipped research laboratory with a staff of practical scientists trained in the ways of the industry. This is almost the equivalent of having a research and experimental department right in one's own factory, although the resources and equipment covering every branch of the industry are such that no single factory could afford them. As an example of service to the individual member, here's a recent instance:

A printer had to produce a catalog of over one thousand pages to be used in chemical laboratories and workshops; it was expected to be sturdy enough to last about four years. The problem consisted of finding cover cloth and board, also paper suitable for certain illustrations, which would have a certain durability and would not discolor. Various cloths, boards, and papers were tested under laboratory conditions, approximating the wear and tear, stresses and corrosion to which the catalog would finally be subjected. The report to that printer covered paper, ink, and other materials decided on for the purpose—not only solving the problem but enabling the printer to produce a satisfactory job, one which added to his prestige as well as to his knowledge, and which also proved helpful to the papermaker, bookbinder, and others engaged on the work.

In addition to the library, there is a completely equipped humidity chamber, with humidity-control apparatus and

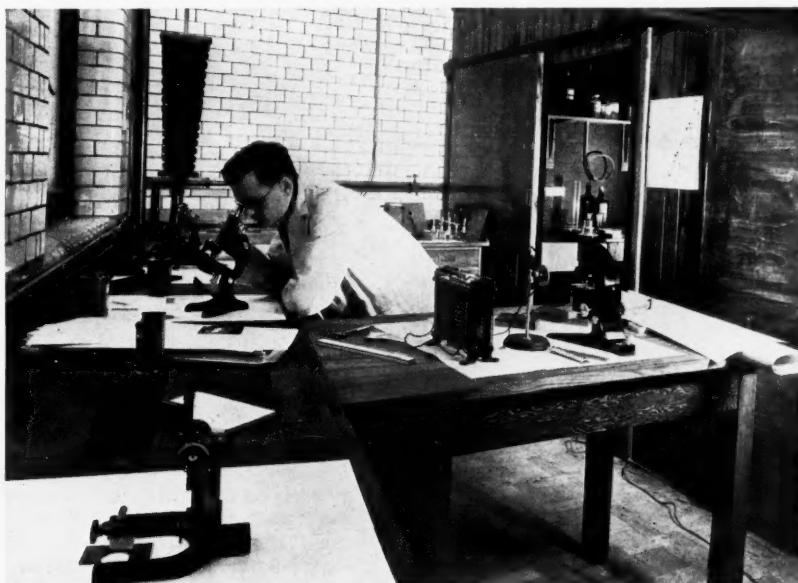


A section of the humidity chamber showing paper-testing instruments with paper testing in progress

paper-testing instruments, also a physics-research laboratory, an extensive chemical-research laboratory with microscopic, photomicrographic, and dark rooms. On the roof of the building there is an exposure frame where printed matter may be exposed to weather and light under practical conditions, and its reactions tested. In the basement are workshops where apparatus which cannot be secured otherwise can be manufactured. The set-up is impressive from every angle.

How is the research association operated and what is the cost to the members? That question naturally interested

me as I went through the laboratories. First let me say that the Printing and Allied Trades Research Association was started in a very small way just about the time the world-wide depression struck its severe blow to business and industry. Its initial work was of a simple nature compared with what is being done today, consisting in the main of gathering, analyzing, and classifying all available information pertaining to the problems of the industry. That work, however, laid a firm foundation for the present laboratory work now being done. The work was started with Dr. George L. Riddell, son of



Portion of the laboratories, showing microscopic and photomicrographic apparatus, dark rooms

John R. Riddell, principal of the London School of Printing and Kindred Trades, as director.

The association includes all branches of the printing industry — printers, newspaper publishers, papermakers, ink-makers, engravers, bookbinders, and so on, who subscribe to its upkeep. The Government, through the Department of Scientific and Industrial Research, a body which administers public research funds, has made an annual grant of £3,000, approximately \$15,000, on condition that the industry subscribe £7,000 a year. For every one hundred pounds above this subscription by the industry the Government subscribes a further one hundred pounds up to a maximum amount of £2,000. The sum of £10,000, in round figures about \$50,000 in our money, was the minimum the Government would consider adequate for a research association. The possibilities opened up to the industry by Patra will undoubtedly lead to an extension or expansion of the work as time goes on.

The subscriptions of the members vary in size according to the size of the individual firm, there being no fixed amount, but the amounts of the voluntary subscriptions have to be agreed to by the council of the association. The present minimum subscription from any member is one pound, or about \$5 a year, while the maximum being received from a single member is two hundred pounds, the average figure being about twenty pounds.

The association is registered as a company, and is governed by a council which is representative of all branches of the industry and also the Government. The constitution of the association makes provision for carrying on basic research, answering members' inquiries, keeping in touch with overseas progress, making abstracts of reports and articles. Patra officers:—J. S. Elias, president; Brigadier-General W. F. Mildren, Amalgamated Press, Limited, chairman; W. Bemrose, Bemrose & Sons, vice-chairman; Sir Thomas McAra, the secretary of the Newspaper Proprietors' Association, honorary treasurer; J. R. Riddell, principal, London School of Printing and Kindred Trades, honorary secretary; Dr. George L. Riddell, director; and Miss D. P. Hewett, association secretary.

★ ★

Why Drying Is Retarded

Recently a printer complained of tardy drying of ink on his printed sheets. The temperature was as high as in other press-rooms in the same city and he was using the same ink and the same make of press.

As neither he nor his acquaintances could account for the tardy drying, a heating expert was called in. He at once noticed the moisture on the inside of the window panes and pointing to it said, "You are heating the room with natural gas and using a natural-gas sheet heater on the

presses. A gas flame is a good heater but it throws moisture into the air, which settles on the paper and retards the drying of the ink. While gas heaters on the press may be used, the room should be heated with coal, either by means of warmed air or steam radiators."

GUTENBERG: BEARDED OR NOT?

• Setting the year 1940 for the five-hundredth anniversary celebration of the invention of printing from movable metal types by Gutenberg is putting it somewhat late, according to Prof. Otto W. Fuhrmann, director of the Graphic Arts Division of the New York University, who contends it should have been 1936, and surely by 1937. This, according to a press release, dated January 23, from the New York University Bureau of Public Information, is "flying in the face of popular tradition."

Professor Fuhrmann, who opened a printing exhibition at the university on Monday, January 25, in commemoration of the five-hundredth anniversary, says there is documentary evidence that Gutenberg invented movable metal type printing in 1436, surely by 1437, and not as late as 1440, the date popularly accepted. Experts still can't agree.

(One authority, Dr. A. Ruppel, director of the Gutenberg Museum at Mainz, Germany, believes that the fifth centenary should not be commemorated before 1945. However, as reported in a recent issue of *The Inland Printer*, he believes that the native town of Gutenberg should celebrate in 1940, in deference to the popularly accepted traditionally celebrated date.)

In connection with his exhibition at New York University, Professor Fuhrmann is showing a rather unusual portrait of Gutenberg which he has just recently completed. "No authentic portrait of Gutenberg is known," commented Professor Fuhrmann. "Artists have therefore been at liberty to picture the man according to popular notion as a nobleman or as a patriarch. In oil, in print, on medals, and in sculpture, he thus confronts us, his likeness giving no indication of the fighting qualities this genius had to possess in order to succeed as he succeeded."

The Fuhrmann portrait is printed in four colors from hand-cut linoleum blocks, following a wood-engraving made by Professor Karl Mahr, of Berlin. In this connection, Professor Fuhrmann states: "It was a happy thought of Professor Mahr to portray Gutenberg as a vigorous man of about forty years of age, without beard, by a wood-engraving published a few years ago by the



Conjectural portraits are all that we have of Gutenberg. This one by Prof. O. W. Fuhrmann

Bauer Type Foundry, of Frankfurt-on-Main and New York—a striking type."

In making his print of Gutenberg, Professor Fuhrmann had the black-and-white tone values of Professor Mahr's wood-engraving first translated into a painting of four flat colors, this being done by F. L. Amberger, artist and instructor at New York University. He then cut four linoleum blocks in exact facsimile, and made the color prints on the university's laboratory hand-press.

"The print is more than just a specimen of the possibilities of linoleum-block printing," said Professor Fuhrmann. "It is also intended as a tribute to the genius of Gutenberg, of whom the public should think, not as a dreamer, but as a vigorous, determined man who fought successfully for an idea, invented printing, and thus contributed immeasurably to the rise of a new civilization."

In addition to the finished print, the exhibition will include the model wood-engraving print, the color painting, the hand-cut linoleum blocks, the color proofs, and the engraving tools. The exhibition, which is open to the public, is sponsored by the Washington Square College Book Club, and is being held in the East Building, just off Washington Square, New York City.



Wanted, by printers: data relative to the scientific measurement of seeing, so that standards of type legibility can be established. A step forward has been made with the new Luckiesh-Moss visibility meter



LEGIBILITY



Portion of booklet cover by Samuel Katz Typographic Studio, Los Angeles

DETERMINING type legibility has been the subject of some scientific attention in the past. The work done, however, cannot be said to have produced much in the way of conclusive results. Rather, it has laid the foundation for further research and tests.

Evidently an accurate scientific determination of the legibility of type designs and faces has been brought a step nearer, possibly several steps nearer, through the recent work of Matthew Luckiesh, D.Sc., director of the Lighting Research Laboratories of the General Electric Company, and his associate, Frank K. Moss. More specifically, the advance consists in the development of a device that is called the Luckiesh-Moss visibility meter.

While this instrument, at this time, seems to belong more in the field of determining visibility—or, more properly, of determining necessary degree of intensity of illumination for performing various tasks—and therefore is applicable more to the work of the lighting or illumination engineer, its possibilities, so it seems to us, extend into a far wider field.

There is a distinct difference between determining *visibility* and determining *legibility*. The Luckiesh-Moss research and experiments evidently have been confined to visibility, to a means for determining scientifically just the number of footcandles of light needed to provide proper illumination. But with this as a basis, and with established standards of illumination, so it seems to us, it requires

going but a step further to determine *legibility*—and possibly to establish more definite standards of legibility.

"It seems reasonable to assume," write Luckiesh and Moss,* "that reading is the most universal of the near-vision tasks, and since it is a critical, uniform, describable, and controllable visual task, it possesses distinct advantages as a standard of comparison for calibrating the scale of recommendable footcandles. . . . In addition, the fact that the printed words lie in a single plane minimizes the influence of possible variables in the quality of the lighting." In their tests Luckiesh and Moss used reading matter, consisting of several paragraphs set in eight-point Bodoni Book type, printed in black on an excellent grade of non-glossy white paper, this particular size and style of type face having been selected because of its prominence in typography as indicated by THE INLAND PRINTER during 1932.

Earlier in the same paper it is stated: "Throughout printing, which produces for human beings the most universal and common tasks of reading, scientific measurements of seeing are absent. Designers of type, advertising, traffic aids, as well as the printing art, have in some cases used empirical methods, but at best they are unwieldy or based upon laboratory data which are not readily transferable to actual conditions. School-

*"Visibility: Its Measurement and Significance in Seeing," by Matthew Luckiesh, D.Sc., and Frank K. Moss; *Journal of the Franklin Institute*, Volume 220, Number 4, October, 1935.

books are sometimes chosen to be 'easy on the eyes,' but the choice is largely a matter of guesswork. Eye-glasses are scientifically prescribed, but, out in the world of seeing, the different requirements for old, young, subnormal, and average adult eyes are generally ignored. There are aids available which can be applied if seeing conditions and requirements could be readily determined."

In calibrating the scale of footcandles recommended, the standard of "ease of seeing" selected was that corresponding to eight-point Bodoni type printed in black upon white paper and illuminated to an intensity of ten footcandles. "We consider this degree of ease of seeing," state the experimenters, "far from desirable, but certainly it is the minimum for normal adult eyes under otherwise favorable conditions for seeing. . . . Ten footcandles upon twelve-point type is a more satisfactory standard than the same intensity of illumination upon eight-point type. If the latter standard is adopted for normal adult eyes, it may be assumed that the twelve-point standard, or even a higher one, is more appropriate for old or defective eyes."

The footcandle, it should be stated, is the unit of intensity of illumination, and is equal to the density of luminous flux upon a surface placed at right angles to the light rays at a distance of one foot from a light source of one candle-power. An ordinary candle placed one foot from a surface will illuminate that surface to

an intensity of approximately one foot-candle. "It has been definitely established," Luckiesh and Moss state,* "that intensities of illumination as high as one hundred footcandles are desirable for such a visual task as reading ordinary black print upon white paper. This conclusion is firmly based upon the results of extensive researches pertaining to the psycho-physiological effects of seeing, and is in harmony with philosophical considerations and experiences."

The visibility meter is an instrument which is held before the eyes in approximately the same position as a pair of eyeglasses. It is fitted with two colorless photographic filters with precise circular gradients of density which may be rotated simultaneously in front of the eyes while looking at an object or while performing a visual task. As the instrument is held before the eyes the observer slowly turns a disk which rotates the circular gradients until the visual threshold or limit in the performance of the visual task is reached. The instrument is provided with two rational scales which are based upon many years of research, one of these being for relative visibility, with a scale range of from one to twenty, the other for footcandles recommended, with a scale range of from one to one thousand.

It must not be thought that the visibility meter is confined to reading and typographic tests; it has a much wider range of applications. Our interest here, however, is chiefly devoted to the field of type and printing.

Among the material sent us by Doctor Luckiesh is a report giving the results of tests on the relative visibility of various eight-point faces set on the monotype. The data, which were obtained on the Luckiesh-Moss visibility meter, represent the averages of five series of five measurements each made by five observers who had experience in the use of the instrument. Each style of type was well printed with black ink on a good grade of non-glossy white paper, and the illumination in all cases was ten footcandles. The measurements of visibility pertain to the lower-case letters. The results of the tests are given in the attached table.

As will be noticed from a study of this table, Garamond Bold shows the highest relative visibility; Cochin Bold is second, Cheltenham Bold is third, Bodoni Bold fourth, Caslon Bold fifth, Goudy Antique sixth, Sans-Serif Medium seventh, Goudy Bold eighth, Sans-Serif Bold ninth, Heavy Copperplate Gothic tenth, and so on, with Caslon Light Italic the lowest, the range

of relative visibility running from 4.33 down to 2.96, as will be observed below.

In another of their papers* Luckiesh and Moss refer to examining the task of reading black print on white paper, their fundamental researches, in which they used ten-point and twelve-point type,

They also show that, on the same basis, a newspaper requires nearly forty footcandles for the text matter and eighty footcandles for the stock quotations. The yellow pages of a telephone directory require fifty-six footcandles, and the white pages still more.

Type Face (8-point)	Relative Visibility	Per Cent Prob. Error	Per Cent Visibility	For Equal Visibility Size in Points	Footcandles Required
Bodoni Book.....	3.65	1.0	100.0	8.0	20
<i>Bodoni Book Italic</i> ...	3.50	1.2	96.0	8.3	22
Bodoni Bold	3.95	1.3	108.3	7.4	17
Caslon Light.....	3.51	1.2	96.2	8.3	22
<i>Caslon Light Italic</i> ...	2.96	0.7	81.1	9.4	36
Caslon Bold	3.89	0.8	106.5	7.5	17
Sans Serif Light.....	3.54	0.9	97.1	8.2	22
Sans Serif Medium...	3.86	1.1	105.7	7.6	17
Sans Serif Bold	3.81	0.7	104.3	7.7	18
Cheltenham Wide...	3.67	1.2	100.5	8.0	20
Cheltenham Bold ...	3.96	1.2	108.5	7.4	17
Cheltenham Bold Condensed	3.40	1.4	93.2	8.5	25
LIGHT COPPER-PLATE GOTHIC ..	3.58	1.0	98.1	8.1	21
HEAVY COPPER-PLATE GOTHIC ..	3.74	1.2	102.5	7.8	19
Goudy Light.....	3.43	1.3	94.0	8.4	24
<i>Goudy Antique</i>	3.88	1.7	106.2	7.5	17
Goudy Bold	3.82	1.5	104.8	7.7	18
Cochin Light.....	3.73	1.5	102.3	7.8	19
Cochin Bold	4.12	1.4	112.6	7.1	15
Garamond Bold	4.33	1.5	118.7	6.6	14

Relative visibility of various eight-point machine-set monotypes; data obtained with Luckiesh-Moss Visibility Meter. Figures represent series of observations by five different observers

"revealing the ideal footcandle level for reading to be above one hundred footcandles. Certainly," they state, "if we had used smaller type, six-point or eight-point, the results would have been even more emphatic. This makes our basic degree of visibility, ten footcandles on eight-point type, appear still more conservative, we submit."

Then, in presenting data obtained with the visibility meter by ten subjects having so-called normal vision, they show that five footcandles on twelve-point type produces a task of the same difficulty as ten footcandles on eight-point type, and the footcandles for type decreasing in size from twelve-point to six-point must be increased from five to ten footcandles. This, they state, is for excellent printing.

*"Footcandle Prescriptions," same authors; *The Magazine of Light*, March, 1936. Also, "Visual Tasks in Sight-Saving Classes," same authors; *American Journal of Ophthalmology*, Volume 19, Number 11, November, 1936.

In developing the visibility meter, Luckiesh and Moss state, they "have had the intimate experience of compounding into a simple practice the results yielded by many years of research. In addition, we have had much practical experience in obtaining knowledge which could not be obtained in any other way. We have learned more about seeing, and about the effectiveness of footcandles, by means of this visibility meter than in any other way we have tried."

Just what relationship this may have to actual legibility of type faces we are not at present prepared to say. Further study will be required, and it should be interesting to see what results are derived from such study. As printers, we should keep in mind that the printed matter we produce is not always read under the ideal conditions of lighting or visibility as those surrounding the tests here mentioned. The need for tests is obvious.

*"The Relative Visibility of Print in Terms of Illumination Intensity," same authors; *The Sight-Saving Review*, Volume 5, Number 4, December, 1935.

THE BIRTH OF TYPOGRAPHY

Concluding installment of an authoritative account dealing with the scanty evidence that reveals to us the beginnings of printing

By DOUGLAS C. McMURTRIE

A LATIN DICTIONARY—the *Catholicon*—written by Joannes Balbus in the thirteenth century, was printed at Mainz in 1460. It bears its date, but not the name of its printer. It appeared as a folio volume of 373 leaves, some on vellum and some on paper, printed in two columns to a page of a small type which was none too good, and of which three varieties have been differentiated. It ended with a colophon which in translation reads as follows:

By the help of the Most High, at Whose will the tongues of infants become eloquent, and Who oft-times reveals to the lowly that which he hides from the wise, this noble book, *Catholicon*, in the year of the Lord's Incarnation, 1460, in the bounteous city of Mainz of the renowned German nation, which the clemency of God has deigned with so lofty a light of genius and free gift to prefer and render illustrious above all other nations of the earth, without help of reed, stilus, or pen, but by the wondrous agreement, proportion, and harmony of punches and types, has been printed and finished.

Hence to Thee, Holy Father, and to the Son, with the Sacred Spirit, Praise and glory be rendered, the threefold Lord and One;

For the praise of the Church, O Catholic, applaud this book,

And never cease to praise the devout Mary. Thanks be to God.

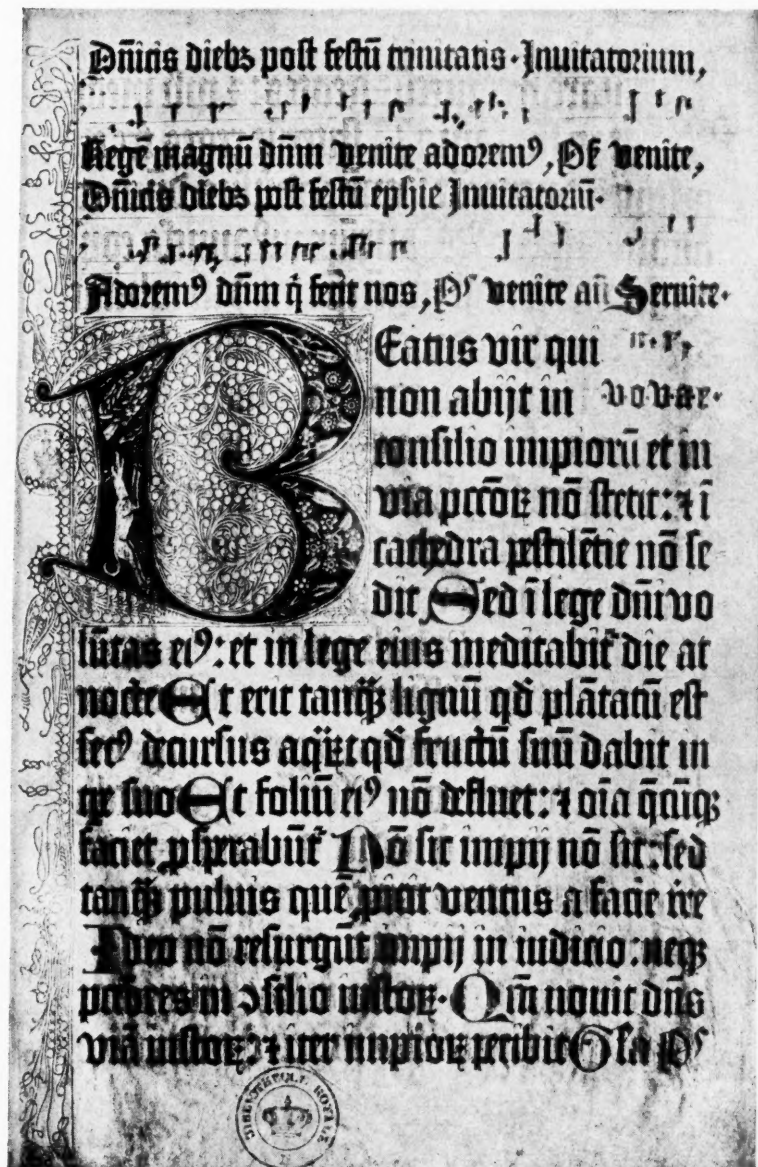
Many have professed to see in these lines the authorship of Gutenberg himself, preserving to the end his policy of anonymity—perhaps for cogent business reasons. The identity of the printer of the *Catholicon* has been argued pro and con with much vigor and occasional asperity, but at present the question must be considered as still an open one. The printing office in which it was produced had a short life, and the stock of the book was "remaindered" to Schoeffer not later than 1469 (at which date it appears in his list of books) and perhaps earlier.

It is perhaps significant that the types of the *Catholicon* were used by the Bechtermünze brothers, Heinrich and Nicolaus, in printing the *Vocabularius ex quo* (an excerpt from the *Catholicon*) at Eltville in 1467. The Bechtermünzes were distant relatives of Gutenberg, and Eltville, not far from Mainz, was the residence of Archbishop Adolf of Nassau, who admitted Gutenberg to his retinue in 1465. But whether or not Gut-

enberg had any actual connection with the Eltville printing office we simply do not know.

While Gutenberg, perhaps, was struggling to reestablish himself as a printer at Mainz, the Fust and Schoeffer firm was prospering, turning out well printed books with regularity. The so-called

"Bishops' War" in 1462 resulted in the sack of Mainz, which must have had disastrous effects upon business there, including the new-born printing business. But in 1465 Fust and Schoeffer were publishing some editions of the classics. The firm had extensive business connections with agencies in European cities.



A page from the famous Psalter issued by Johann Fust and Peter Schoeffer in 1457—a book which is a never-failing source of amazement and an object of almost idolatrous admiration to all students of early printing. It is known as the first dated and signed printed book

Fust died in 1466 while on a business visit to Paris, and Schoeffer continued alone. But though he was successful in a business way, his publications never rivaled the brilliancy of the earlier fruits of the partnership. In 1469, as we have intimated, Schoeffer issued a single-sheet list of books, constituting the first printed "publisher's list." A reproduction of it is presented herewith. The first four lines tell us that "Those desiring to procure the books listed below, which are edited with great care, printed at Mainz with a type like this, and well collated, should come to the address written below." The sheet is also the first printed type specimen, the

last line, set in large type, reading *hec est littera psalterii*, "this is the type of the Psalter." (Reproduced below.)

To return now to the evidences supporting the claim that Johann Gutenberg was the inventor of printing, we find strong support for the claim in the testimony of a large number of fifteenth-century contemporaries, in documents or in books. A few of the more significant of these testimonies deserve our attention at this time.

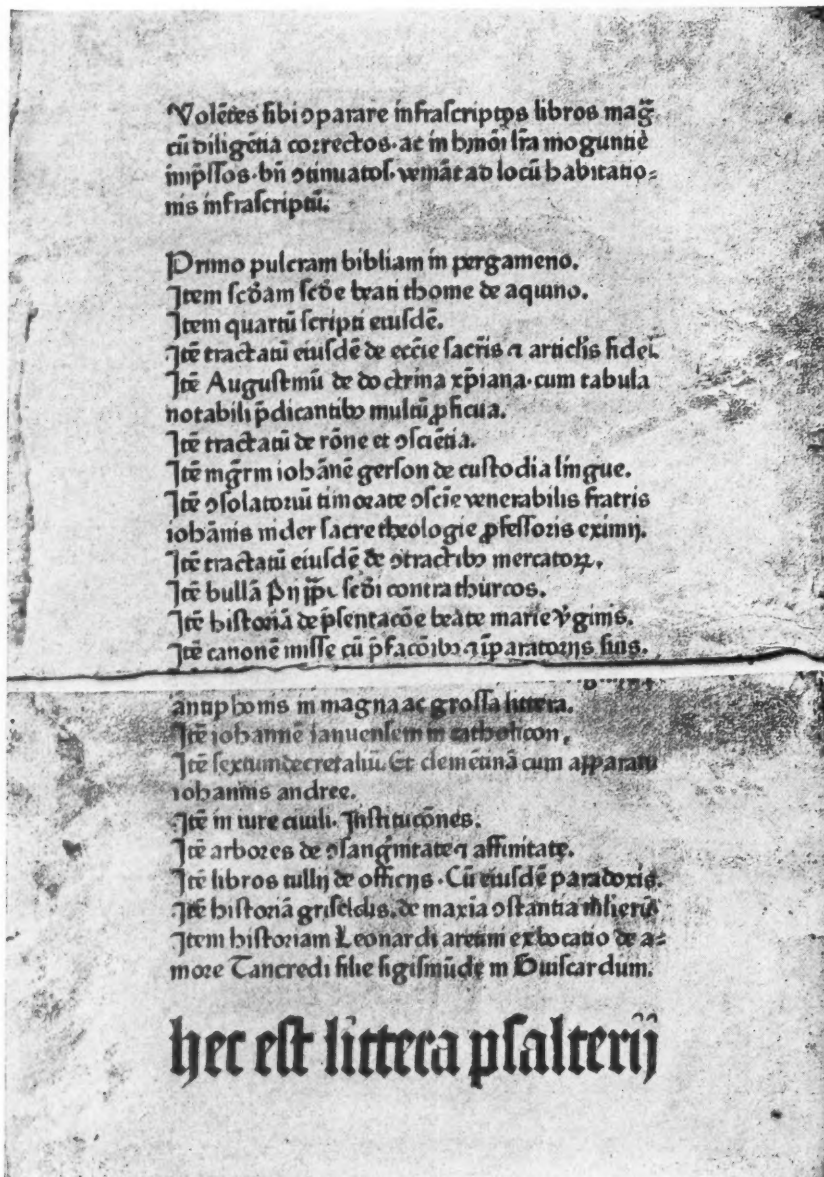
First in point of date is an interesting extract from the manuscript records of the French royal mints. Here is found a notation to the effect that on October 4,

1458, the king of France (Charles VII), having heard that Johann Gutenberg, of Mainz, a man adept in the cutting of punches and "characteres," had brought to light the invention of printing, ordered the directors of his mints to select a competent man to be sent secretly to Mainz to learn the new art. The note goes on to say that Nicolas Jenson was selected for this important mission—a mission that might mean so much to France.

The manuscript in which this note occurs was written in the sixteenth century, but it gives evidence of having been copied, or condensed, from an actual fifteenth-century record which cannot now be found. Dziatzko, after a searching study of this document, finds no reason to suspect that it is not a genuine transcript of a fifteenth-century record actually contemporary with Gutenberg's life and work. It is significant also that the sixteenth-century transcript was made long before there was any interest in proving or disproving Gutenberg's claim to the invention of printing and, further, that it is found in a manuscript record dealing, not with books or printing, but solely with the subject of numismatics.

Next we must note the colophon on the last page of a volume of the Institutes of Justinian printed by Peter Schoeffer at Mainz in 1468. Here, in a Latin poem of twenty-four lines, an unknown writer extols the new art of printing and designates "two Johns, both born in the city of Mainz," as the renowned first printers of books. To these two, the writer states, was later added a third celebrity, a person named Peter. It would seem that this must necessarily be interpreted as referring to Johann Gutenberg, Johann Fust, and Peter Schoeffer. It is important to note that these verses were printed about two years after the death of Fust and presumably shortly after the death of Gutenberg.

Two years after the publication of the Justinian at Mainz, an important French witness spoke for Gutenberg. Printing had been established in Paris in 1469 by three Germans who had been brought there by Guillaume Fichet and Jean Heynlin. We cannot conceive of two intelligent men who were better informed regarding the beginnings of the art of printing, which it is evident they had followed closely, or who had a more disinterested viewpoint regarding the invention and the identity of the inventor. On New Year's day, 1471, Fichet wrote to Robert Gaguin, a scholar and author of eminence, a letter in praise of printing



The first printed "publisher's list"—a single-sheet list of books issued by Schoeffer in 1469. This sheet is also the first printed type specimen, the last line, set in large type, reading "this is the type of the Psalter." The books included in this list represent many of the most celebrated works of the time

and its service to humane letters. In the course of this letter the writer observed: "It is said that there [in Germany], not far from the city of Mainz, a certain John surnamed Gutenberg first of all men thought out the art of printing." This statement from a well informed and non-partisan source can hardly be impeached.

The Fichet letter, which was printed and bound in a copy of Gasparino's *Orthographia* dedicated to Gaguin, was discovered in comparatively recent times. I consider it the most weighty document bearing on the invention controversy. Because of its importance, I published a few years ago a transcript of its text and a full translation, with an introduction and various notes.

In the text of a number of books printed in the fifteenth century are statements that printing was invented in Germany, but with no mention of the name of the inventor. We shall note just a few references in which the printer is named. There are errors of fact in some of these statements, but it must be remembered that in the fifteenth century news still traveled mostly by word of mouth and that dates, of all items of fact, always suffer most from oral transmission.

In 1474 Joh. Philippus de Lignamine published at Rome the *Chronica* of Riccobaldus Ferrariensis, in which the first reference to printing is under the year 1459, with the statement that "Jacob, surnamed Gutenberg, a native of Strasbourg, and another man whose name was Fust, being skilled in printing letters on parchment with metal types, are known each of them to be turning out three hundred sheets a day at Mainz, a city of Germany." In 1483 Matthias Palmer, of Pisa, under the year 1457, wrote that Johannes Gutenberg zum Jungen, knight of Mainz, invented the art of printing in 1440. By this full and accurate entry of the inventor's name, the writer gave evidence of clear knowledge as to his identity.

Adam Wernher and Johann Herbst, two professors at Heidelberg, wrote some verses in 1494 in honor of Johannes Gensfleisch (Gutenberg's family name), whom they called "the first printer of books" and "the first inventor of the art of printing." In 1499 Jacob Wimpheling praised Johannes Gensfleisch for his invention of printing. Wimpheling's verses were preceded by an epitaph on Gensfleisch, "inventor of the art of printing," by Adam Gelthus, a relative of Gutenberg—whose remains, it is added, rest in peace in the Franciscan Church at Mainz. Also in 1499, Polydore Vergil wrote that a certain Peter, a German, invented printing at Mainz in 1442, but in later editions of this book "Joh. Gutenberg" is substituted

(ut prius qdem illi) neq; penna (ut nos fingimus) sed areis lris libri fingunt. & qdem expedite, polite, & pulchre. Dignus sane hic uir fuit! q omēs mufæ, omēs artes, omīsq; eorū linguæ, q libris delectant! diuinis laudib; ornent. eorūq; magis dis, deabusq; antepōnāt! quo ppius ac p̄lentius lris ipsis, ac studiosis hominibus, suffragiū tulit. Si qdem deficiant liber & alma ceres. ille qppe dona lici inuenit, poculaq; inuētis achelōia miscuit uuis. hęc chaoniam pingui glandem mutauit arīsta. Atq; (ut poeta utamur altero) prima ceteris unco glebam dimouit aratro. prima dedit fruges, alimentamītia terris. At bone mōtanus ille, lōge grātiora diuinioraq; inuenit. quippe q lras eiufmōi exculpsit! qbus quidquid dici, aut cogitari potest! propediē scribi, ac trāscribi, & posteritatis mādari memoriæ possit. Neq; prefertim hoc loco nrōs silebo. qui superāt iam arte magistru. quorū Vdaluus Michael ac Martinus principes esse dicunt. q iam, pridē Gasparini pgamen/sil epistolās imprefferunt! quas iohannes lapi-

A page from the Guillaume Fichet letter, written in 1471, bound as a dedication into an early book printed at Paris, and containing a clear statement that Gutenberg invented printing

for "Peter." In the same year we have a passage in the *Cologne Chronicle* naming Yunker Johann Gutenberg as the inventor of printing at Mainz—but with a "prefiguration" of the invention in Holland at an earlier date.

In 1501 Jacob Wimpheling came forward again with the statement that the invention was made at Strasbourg by Johann Gutenberg, of Strasbourg, and that it was perfected later at Mainz. Finally we will note a bit of testimony from an important source from which, if from anywhere, we might expect a dispute of Gutenberg's claims. It is in a German translation of Livy printed at Mainz in 1505 by Johann Schoeffer, the son of Peter Schoeffer and the grandson of Johann Fust. In this book is a reference to Johann Güttenbergk as the inventor of printing in 1450 and to Johann Fust and Peter Schoeffer as improvers and perpetuators of the art. This statement was

repeated in a number of subsequent editions before Johann Schoeffer, in books which he printed later, changed his testimony to speak for his grandfather as the inventor of printing. It is interesting to note that the date 1450 is the year in which Johann Fust presumably made his first advance of money to Gutenberg. The younger Schoeffer doubtless had information from family sources as to that earlier transaction.

One of the strongest arguments in support of Gutenberg is the fact that the firm of Fust and Schoeffer, and later Peter Schoeffer, though they were aggressive self-advertisers in their colophons, never during Gutenberg's lifetime claimed credit for the invention—a distinction which they would unquestionably have claimed had they been entitled to it. Peter Schoeffer was still actively at work as a printer and publisher when Guillaume Fichet made his statement that Gutenberg

was the inventor of printing, yet neither he nor any of the many others then living who must have known the facts entered any denial.

It remains to be said, in concluding the presentation of evidence in favor of Gutenberg as the inventor of printing, that Gutenberg's cause was seriously hurt by some overenthusiastic advocates who, in the last half of the eighteenth century, unblushingly forged a number of "original" documents in support of his claim. These forgeries have now been exposed, but they have served to cast suspicion on the authenticity of all the Gutenberg documents brought forward.

The situation is further complicated by the fact that the original record books of the Strasbourg trial of 1439 have perished and that we have to depend, therefore, upon the text at second hand. It is one of the little ironies of history that these records, foundation stones in the edifice of fame erected to one of Germany's national heroes, were destroyed in the taking of Strasbourg by the Prussians in 1870. The text of the Helmasperger notarial instrument of November 6, 1455, from which we derive what little information we have about the Fust-Gutenberg lawsuit, was long known only from transcripts or extracts, but after a disappearance lasting a century and a half the original again came to light about fifty years ago.

The records of the Strasbourg trial of 1439 have been denounced as wholly forged to serve the cause of Gutenberg. If we have to deal with a forgery in this case, it would be hard to think of a more ineffective one. Had some ingenious fabricator written the extensive records of this trial with the idea of furthering the cause of Gutenberg, he would certainly have made the references to printing somewhat clearer. As they now stand, the allusions to printing could not well have been more cryptic. It is not worth while to review here all the conflicting arguments and interpretations which have been built up on the testimony given at that trial. Even if we leave these trial records out of consideration by our jury, the case is still strong enough to justify a verdict in Gutenberg's favor.

This verdict may thus be stated: On the basis of present knowledge, we must conclude that printing with movable types of metal cast in matrices (which constitutes the invention of printing) was invented, as far as its epoch-making appearance in Europe is concerned, at Mainz or in that vicinity at some time between 1440 and 1450; and, on the basis of the evidence now before us, we must assign credit for that invention to Johann Gutenberg.

THE BIBLE STILL A BEST SELLER

THE BIBLE, first printed from type some five hundred years ago, remains the best seller among the world's books today. Considerable significance is attached to the fact that the past few years have brought intense interest in the presentation of this Book of Books in new typographic form. Several new finely printed editions, outstanding among them being the Oxford Lectern Bible, have appeared this past year. Designed by Bruce Rogers, and set in the Centaur face designed by him—the size used being a special cutting of the 22-point on 19-point body—the Lectern Bible is generally considered the most magnificent post-war printed book. It is seen in the upper portion of the accompanying illustration, which shows the impressive display of Bibles at the exhibit of the Monotype Corporation at the International Printing Exposition held in London.

In addition to the Lectern Bible, the Oxford University Press also produced a miniature Bible, shown in the center of the display, this being set in a special 41¼-point size of a face derived from the *Times*' New Roman, the legibility of the small size being an unusually remarkable feature.

Four British printing houses have the privilege of printing Bibles—the Oxford and the Cambridge University

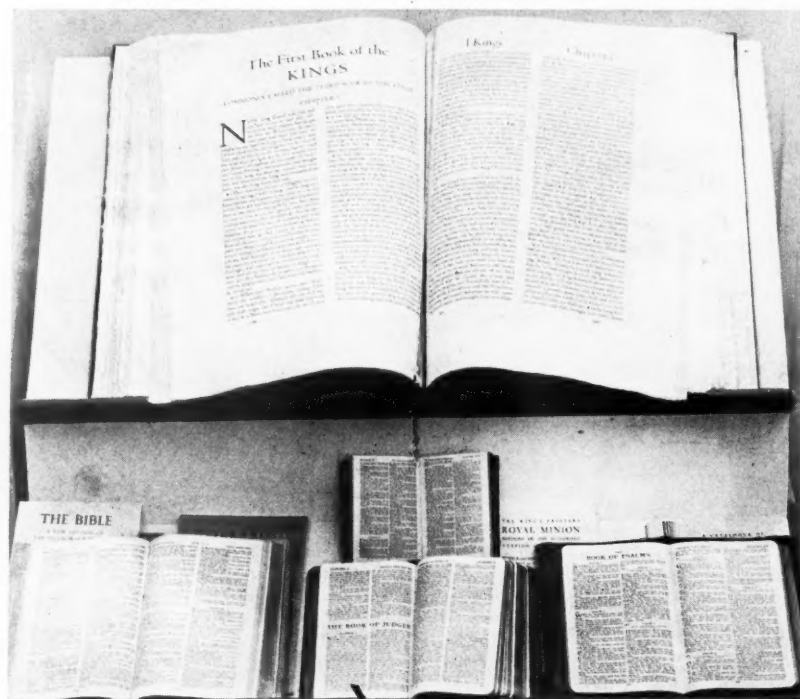
Presses, Eyre & Spottiswoode, and Wm. Collins Sons and Company. Each of these has produced re-styled editions of the Bible, having commissioned the Monotype Corporation to cut special type faces for the purpose.

Cambridge University Press has produced the Pitt Bible, one edition of which is in a regular bookshelf binding, others in traditional styles of Bible binding. The type was specially designed after careful examination of the best existing types and the features in which improvement was necessary.

Wm. Collins Sons and Company also has re-styled its Bibles—the one at the lower right of the illustration being one of its pioneer productions which stimulated general interest in increased legibility. The Collins "New Brevier" edition achieves condensation without sacrificing legibility.

Eyre & Spottiswoode, likewise, has achieved success in securing extreme clarity and dignified design—its new "Royal Minion" editions being set in a type face specially cut for this use.

Important in this typographic re-styling movement is the fact that, with the exception of the Lectern Bible, which obviously is for a more limited purpose, each of the editions has been planned so that even those of limited means could have their well designed Bibles.



New Oxford Lectern Bible with other re-styled Bibles displayed at International Printing Exposition

The Proofroom

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom Department*. Replies, please notice, cannot be made by mail

By Edward N. Teall

Books for the Proofroom

I am at a loss as to the choice of a good English grammar, for use in the proofroom—one that would be complete and authoritative. Please advise me.—*Massachusetts*.

This is a tardy answer. My routine was badly broken up by a family move from Pittsburgh back to my old happy hunting grounds here in New Jersey. A catalog of books handled by THE INLAND PRINTER was sent to the querist. Those books are selected with a view to their special usefulness to printer-folk. There are so many books of the kind that I hardly know which to recommend, with fairness to all the publishers. Any good bookseller should be able to give data from which a choice could be made.

Somewhat Too Appreciative?

Proofroom affords me much help, and I am trying to compile a "Proofreader's Dictionary" composed of items that have appeared in your department.—*New Jersey*.

Quite a compliment, but—

Well, it isn't customary to walk off with a man's overcoat just because you like it! It's apt to lead to trouble.

Departmental items can always be quoted, with proper credit to THE INLAND PRINTER and to me, but our young friend is cautioned to keep in mind the laws of copyright that protect literary ownership.

Who Pays for Corrections?

How much opportunity should an author have to make changes from copy, and how far can the printer be held responsible for costs?—*Oregon*.

This is a hard one to answer in small space. In a perfect world, the author would produce perfect copy, and the shop would give him perfect proofs. But the eraser industry proves that this is not a perfect world, but far from it.

Boiling it down, I'd say the author ought to be allowed a good deal of freedom on the first galley proofs—after which the bars should go up. A Cleveland printer sends authors this notice:

"This is a proof for typographical corrections only, and does not show the work in its finished state.

"All corrections should be marked on this proof; after the work is on the press, changes will be very expensive if, indeed, they are not impracticable.

"Any changes from the wording or arrangement of the original copy will necessitate an additional charge, based on total amount of time consumed."

To this is added a final note: "If we are to assume responsibility for the accuracy of the finished work it is absolutely essential that the original copy be returned to us with proof."

The boys in the shop have to be paid. Overhead must be met. The author and the printer have proper shares to sustain. Authors are apt to run up bills, from sheer ignorance. The printer or publisher has to stand up for his rights—but it's only decent of him to let the author know what's what and why it's so.

Grammatical Slip

During the Presidential campaign, I saw this in one of Alice Longworth's syndicated articles: "The appeal is praiseworthy, since corporate and national giving are destructive of the true spirit of charity." I'm only a "compo" with high school education, but this doesn't seem right to me.—*Minnesota*.

It isn't right. "Giving" is the subject of the verb, and unarguably singular.

It is true, two distinct kinds of giving are indicated—corporate and national.

The writer had his choice between trusting the reader to "get" him and exact statement of his facts. It would have been grammatically correct and just as easy to say "Corporate giving and national giving are destructive..."

Tweedledum and Tweedledee

I have seen "toothpick" printed as one word, solid, and "tooth-pick," hyphenated, in the same job. Is there any defense for such an inconsistency?—*North Dakota*.

Truly, I couldn't imagine one, even with a champion quibbler at bat. The two words have exactly the same composition, and certainly both should be printed the same way—whether in open (two-word) form, hyphenated, or solid. The solid (closed) form has my vote.

Let the Blessed Sunshine In!

Well, sir, a newspaper outline brought up in mind your remark, made several times in *Proofroom*, that the second element (as you call it) of a proper name should be capped. The line was like this: "These Pennsylvania railroad passengers are given an opportunity," *et cetera*. Now, I can't tell from that whether they are passengers on the Pennsylvania Railroad, or just riders on any railroad in Pennsylvania. Mebbe you're right!—*Oklahoma*.

Yessir, mebbe I am! I must be, once in a while. Don't you think so?

The Standard dictionaries give you "Hudson Bay," but "Hudson river." That beats me. I can't get it.

Such words as "company," "railroad," "river," "mountains," "building," should be capitalized in proper names.

Possessive after "s"

What is the possessive of "Jess"? "Jess's" does not look good to me. It piles up the "s's'es. Looks like a parade of 'em.—*Oklahoma*.

Mebbe so. Just the same, "Jess's" is (to my way of thinking) quite correct. I drop the extra "s" when you have a whole lot of syllables, as in "Aristophanes' works." I drop it, for euphony's sake, in such expressions as "for Jesus' sake." But I write "Jones's house," "Jess's address." The whole matter is open—wide open—to discussion. Who'll take the floor?

A Letter to Myself

Teall to Teall: I have noticed in THE INLAND PRINTER, August issue, the story of a Page-One "pi" on the Omaha *World-Herald*. The makeup truck carrying the page broke down, the table tipped, the form slid off, the page was "shot."

In the old hand-set days, says your item, "that would have caused 'all hell t' bust loose.'" And, you add, "Not so in these days of type-setting machines!" (The screamer is yours.)

What happened in Omaha? Well—"Proofs were hastily gathered together and cut into takes, and operators on fourteen machines had the page back in type in forty-four minutes." Which, says you, was "A fine record, considering the number of machines used."

Teall to Teall, I axes you, is that a world's record?—*New Jersey*.

I do not think so. I vaguely, dimly recall from my own days in New York the story of a similar collapse in the *Herald*

office. That was in the days of "hand-set." Mr. Reick, "Billy" they called him, was in charge. The page spilled, and pied. There was consternation. Reick poked his head out of his office door, saw what had happened—then said, briskly, "Reset it," ducked back in, and left the gang to do its durnedest. There wasn't anything else for him to do. Still, we must give him credit for doing it, so promptly, so quietly—and with such assurance. Printers, not less than Service men in Army and Navy, have to meet and cope with sudden emergencies—and oh, boy, *how* they do it! It's worth going a long way to see!

Capitals in Headlines

Our copy-editing class is in an argument over the capitalizing of the beginning letter of the second word of a compound in a headline. Half of the class contends that the second word should not be capitalized, and the other half holds that it should. We would appreciate it if you could set us right.—*Oregon*.

Sorry, but I don't think I can do that. I can tell you what I would do, myself, and I can tell you what some papers do—and that's about all.

In the first place, I assume that the question refers to hyphenated compounds, overlooking the solid forms which, of course, are equally compounds.

In the New York *Sun* I find this: "60-year-old Clerk..." In a similar combination the New York *Times* shows this: "II-Point Program." How's that?

In more "regular" situations I find in today's *Sun* "Hide-out," "Self-styled," and "God-sent." In the *Times*, "Narrow-Minded" and "Inter-Party."

Now, this is not written by way of teasing the querist. To me it seems these facts are truly illuminating. Evidently it doesn't make any whale of a difference which style a paper uses on this point. The important thing is to make your choice of a style—then, stick to it.

By way of making a practical contribution, I would suggest that the querist conduct a real study of styles in say a hundred papers, and see what is indicated as preference. Such a count, of course, should be made really reflective through proper weighting of the editorial quality of each paper studied.

Test of Intelligence

Like yourself, I keep a little red notebook. Here's an item from a date in last October: "Harvey Harman, Penn coach, named Lew Elverson captain for the Princeton game and indicated he will call the signals from quarterback against Yale. Last week Halfback Frank Murphy ran the team." Does this look cockeyed to you? It does to me.—*Vermont*.

It sure does. Obviously, when the item was published, the Penn-Princeton game was still to be played, and the Penn-Yale game had been played. The meaning is



Hell Box Harry Says—

By Harold M. Bone

Wild auto rides are often like a certain kind of paper—the *finish* is *crash*.

Then there was the printer who adopted a *parrot* mascot in the hope that he would get plenty of *repeat* orders.

When the finished job doesn't match the sample submitted, the customer often *burns up*.

When that *sprinkler* system broke loose in a paper warehouse, there wasn't much stock left to *liquidate*.

Obviously, every book *jacket* should look its best after it has gone to *press*.

The most successful advertising *artist* is the one who knows just where to *draw the line* in the matter of free service.

One *engraver* went in for large volume in an attempt to *outstrip* his competitors.

For *envelope* manufacturers who neglect to keep pace with modern mailing requirements, the *outlook* is not very promising, no, sir!

A *wrinkle* in the stock on a close register job has produced a *wrinkle* on the brow of many a pressman.

In order to get the proper shade when mixing red and white ink, The main thing is for a pressman To be mentally in the pink.

that Elverson will call the signals against the Tiger—and that last week Murphy ran the team against Yale. The first sentence should end with "quarterback," and the second should begin: "Against Yale, last week," et cetera.

The words parse, as printed, but any wideawake, worth-his-oats proofreader should have seen that the sense didn't hold up, and checked it.

Hot Plate or Hotplate?

Some time ago you had a note about "hot plate" and "hotplate," and at the time I did not see just where you "got off." But in a recent newspaper item I encountered this: "During an argument over which was to get first use of a hot plate in their boarding house, a man was struck on the head with a poker by another man." I think I now see clearly the difference between the two forms.—*Wisconsin*.

It's clear as crystal. A hot plate is a plate that is hot, and a hotplate (or hot-plate) is a kitchen implement that is "something else again." The hotplate or hot-plate is not merely a plate, a china plate, that has been heated; it is a plate (special, technical use of the term) for heating food. The difference is not a technicality of language but a reality of implementation. (*That's a hot one, isn't it?*)

Keeping the Navy Up

IN PHRASE JAPANESE NAVY BOTH WORDS OBVIOUSLY CAPITALIZED BUT WOULD YOU CAP NAVY IN COLLECTIVE PHRASE BRITISH AND JAPANESE NAVIES STOP AGAIN IN PHRASE THE NAVY MEANING JAPANESE NAVY NOUN PRESUMABLY CAPITALIZED BUT WOULD NAVY BE CAPPED AFTER A MODIFYING WORD IN SUCH PHRASE AS THE LAD HAD ENTERED THAT NAVY OR PRIDE OF OUR NAVY STOP WE ARE STUCK AND SHOULD GREATLY APPRECIATE DECISION BY COLLECT WIRE.—*New York*.

The wire was sent, of course. It didn't take many words to give the obvious answer, that when "navy" is part of a proper name it is kept up, and when used as a common noun it stays down. Many writers and printers, it is to be noted, would not regard the word as part of a proper noun even in "Japanese navy," "British navy," "American navy." But "United States Navy" is a proper name, official title of the establishment.

"Phrases" As Compounds

I saw this in a headline: "Advance buying." Obviously, from the context, it means buying done in advance of something. Should it have had a hyphen?—*Colorado*.

Not necessarily. It would depend on the nature of the system of style followed. Usage nowadays tends strongly toward the two-word or solid forms. The hyphen should properly be held down to word combinations in which the elements are put together in a new relation.

These so-called phrases are essentially compounds, even when they do not call for solidifying or hyphening.

Editorial Room and Printshop

I work in a newspaper proofroom. Often the editorial writers make changes from their original copy, and then they get the copy and change it as well as the proofs. Is this good procedure in your opinion?—*West Virginia*.

I do not think so. To me it seems to break into the integrity of editorial room and printshop relations.

If proofs are filed, as of course they should be, a clean record of the article's history is available. First proof shows how proofroom followed, or failed to follow, the editorial writer's copy. The editor's proof shows his changes, and absolves the proofreader of responsibility. Changing the original copy would seem to me nothing but an editorial alibi—though unquestionably it is done only for ultimate correctness in print.

Always a Catch

Which is better, "Czechoslovakia" or "Czechoslovakia"?—*Vermont*.

The former gets my vote. Same way with "Jugoslavia"—or do you prefer it with a "y"?

I know a great authority on all such matters who preferred to use the hyphen, so as to give "Slovakia" and "Slavia" an equal share in the capitals.

Wonder what he thought of the fact that one or the other of the countries named in each compound simply had to take second place to the other? Possibly he didn't think of that at all.

Homonyms Vex a Shop

Controversy centers about this phrase: "... hold free reign over artistic inclinations..." The usual figure of speech is "free rein," but the copy has "reign." One says "reign" is wrong; another that it is definitely wrong, and "rein" is the word. I am the third person, trying to settle the question.

I contend that since the copy reads "reign" the use of the word in this case is not wrong, but it is not in accordance with general usage, which calls for "rein." I also contend that "reign" means "sway," "ascendency," "authority," "power," "predominance." Thus, a man can have free "sway," *et cetera*, over his artistic inclinations. He can be boss over his own feelings.

Thus it would seem to me if the writer wished to use "rein" he should have used it in his copy, but in using the word "reign" can it be said he is absolutely wrong—that it is incomprehensible to use "reign," even though it is not in accord with common usage? Is it a question of right and wrong?

Incidentally, the advertisement from which this phrase is taken is written in a dignified, classic style, "Old English" tradition the background and spirit.—*New York*.

Well, honestly this seems a bit like a bee looking for honey in a tar barrel. I'd have a clearer idea of the situation if I could see some of the context.

"Free rein" doesn't seem quite to fit. It seems likely that the producer of such "classy" copy as the querist describes would express himself accurately, choose his words intelligently.

You give "free rein" to your thoughts—and ought to have a sure "reign" over your artistic inclinations if you want them to pan out.

In careful copy, I'd just calmly accept the diction—or else query the customer.

“RESULTS
have been getting better
each month”

“As you know, we've used the monthly mailing pieces as shown in *The Inland Printer* and the cuts which you so generously sell at cost. The results have been getting better each month. Although we cannot place our fingers on orders and say that they came as a result, we do know that many orders have resulted due to the prestige which the advertising has brought. And with competition as stiff as it is, this has been a decided advantage. We should like to have permission to use the copy again in 1937. . . Enclosed is our check for a two-year renewal of our subscription. Many thanks for the splendid copy and cut service.”

The original of this letter is on file at The Inland Printer office. Writer's name furnished on request. Prominent printers have testified

Make use of this service!
See next page

Maybe You're Not **WISHING** Hard Enough!

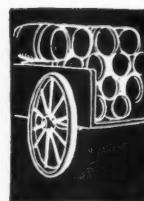
Electros of above cover, \$4.75, postpaid; electros of seven decorations on other pages, \$5.45 postpaid. Send check with order—The Inland Printer, Chicago

And of course you can't beat a four-leaf clover for luck!
Maybe it would pay you to look for four-leaf clovers instead
of for more customers and business.



Don't overlook a good old horseshoe, either! A horseshoe,
properly hung, can bring you all kinds of good luck—better
business, prosperity—or so they say.

Wasn't there a famous ball player who had good luck every
time he saw a wagon filled with empty barrels? Maybe
you've been missing some real opportunities!





Have you a lucky penny? A man we knew in Alabama put a lucky penny in his left-hand vest pocket and the very next day he made a marvelous sale! Have you tried this?

A rabbit's foot, they say, brings good luck to the person carrying it. Why don't you get a rabbit's foot—and then maybe a lot of new customers will turn up!



Looking over your left shoulder at a new moon is said to bring good luck. Maybe the reason you're not getting more business is because you've neglected to wish!

(PAGE 2)



OH, you HAVE tried all these?
Well then—

TRY PRINTING!

You can count on a "lucky break" now and then—but luck alone won't make your cash register hum, or keep you in clover. Nowadays, you have to go out after the business—you have to advertise, aggressively and consistently! Direct mail is your best bet! We print direct mail in a modern, up-to-date manner. Let's get together! Booklets, folders, blotters, office forms, whatever you use, whatever your business needs. Give us a ring!

ARROW PRINTING COMPANY

205 BRATLIE BLVD.—PHONE WILTON 502—TRENT, NEW YORK

(PAGE 4)

BLOTTERS *that ring the bell*

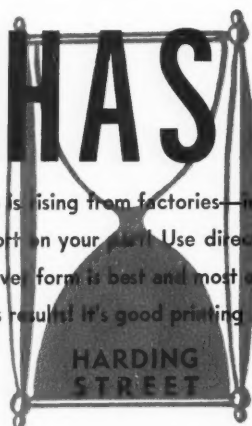
- *Your salesmen can't ring all the bells! You can't possibly contact even a third of your prospects. There's*
- *only one logical way to bring your plant to the attention of buyers of printing—and that's by means of*
- *printing itself! Out there in your shop are all the necessary factors—the ink, paper, and presses. Don't*
- *wait until a customer wants to use them! Use them yourself, right now, to bring those customers in!*
- *Below are two copy suggestions for easily produced blotters. They're yours for the asking, provided no*
- *other printer in your city has asked for them first. Just write for permission . . . Cuts at cost, if desired.*

Electros of blotter illustrations: hour-glass, 80c, postpaid; musical notes, 65c, postpaid. Send check with order.

THE TIME HAS COME FOR

Better business! Wheels are humming—smoke is rising from factories—industry and commerce are going places again! Now is the time for some aggressive sales effort on your part! Use direct mail! We'll print it for you—folders, booklets, broadsides, blotters, envelope stuffers—whatever form is best and most economical for your particular business. Our work is speedy, up-to-date, inexpensive—and it gets results! It's good printing . . . modern printing . . . the kind that really sells!

OTTMANDE
TELEPHONE



PRINTERS
WESCOTT 9492

LET'S DANCE TO THE TUNE OF

Better business! Let's get into the swing of things! Let's take advantage of the Big Buying Surge! Let's advertise—and advertise—and advertise! A barrage of well printed advertising, sent to your best prospects and customers, will bring you more business than you've had in a long time! Your merchandise—plus our paper and ink and presses—can really go places! Phone Victory 210.

BLACK & WHITE PRINTERS 74 W. Dayton St.

★ Editorial

Letterpress Will Continue

IT WAS SOMEWHAT of a surprise, and we must confess rather unbelievable to us, to receive a letter from a teacher of printing, advising us that he was not renewing his subscription to *THE INLAND PRINTER* because, as he stated, "I find that many educators in the graphic arts believe, as I do, that *the day of letterpress printing is fast drawing to a close*. What money we have to spend on publications is now going to those which we consider most valuable for teaching offset processes and photographic composing. Of course," he continued, "you know that high-school students starting a study of the trade now will not be ready to enter upon an actual apprenticeship for four years or more, so our educational facilities must be those adapted to that period."

Leaving aside the fact that *THE INLAND PRINTER*, being devoted, as it is, to the entire field of printing and not to one branch alone, has recorded the progress and development of other phases of the industry and continually gives valuable information pertaining to processes, improvements, and the like, we cannot help but wonder how anyone with any outlook at all on the industry as a whole, can hold such a fallacious idea as that "*the day of letterpress printing is fast drawing to a close*." True, other processes and methods are encroaching upon the letterpress field, and some letterpress printers have been worried no end over the amount of work that has gone from letterpress to other processes. But letterpress printing will continue, we believe, until long after those students now entering high school have passed beyond the need for printed matter. It is inevitable.

For one thing, we might say that the basic principles of typography, typographic design, and layout remain the same, whether the work is to be produced by letterpress, offset, or gravure. The difference comes in methods and processes of transferring to the paper. But aside from any consideration of that nature, to one who has studied the development of printing, by whatever process it may be produced, it seems clear that each process as it makes progress develops a field of work peculiarly its own; also that with the development of new, speedier, and better methods of production the use of and demand for printing of all classes has increased immeasurably. These things are obvious.

It is true that letterpress printers must constantly study to develop more speedy and less costly methods and processes in order to be able to maintain their position in competition with other processes. But it is also true that letterpress has advantages, and adaptation to certain types of work, that can not yet be claimed for other methods. And the progress being made by other methods is acting as an incentive to many letterpress printers, as well as to those producing equipment for letterpress printing, to meet the challenge of other methods.

No, we cannot agree with our printing-teacher former subscriber when he says that "*the day of letterpress printing is fast drawing to a close*."

Training Youth for the Industries

ALL INDUSTRIES in the Dominion of Canada, including printing and its allied trades, are suffering a shortage of skilled craftsmen, according to *Maclean's Magazine* (Toronto). "Certain industries are finding it difficult to secure properly trained mechanics—they have to search for really expert workmen. There is quantity rather than quality." The shortage is attributed to the fact that during the depression large numbers of artisans, unable to find employment in their trades, turned to other means of livelihood, and to the fact that the system of trades apprenticeship has almost disappeared in that country.

The National Employment Commission of the Dominion Government is seeking to place at least a part of the 200,000 idle young men in forestry work, fire protection, silvicultural operations, replanting, mining, agriculture, and aviation. It is also considering the possibility of reviving trades apprenticeship. "Youth, for its part," says *Maclean's*, "is realizing that there is pride, honor, and satisfaction in craftsmanship. It is willing and anxious to be trained. Even in times of surplus of skilled labor the trained man has the advantage, for training makes him adaptable. Without some system of apprenticeship, we are someday going to be faced with the necessity of importing artisans."

What is said of conditions in Canada may be said equally as aptly for the skilled labor situation in the States. While the governments of the two countries may help tremendously in getting training started again, the real long-shot program must be sponsored by all the industries themselves. Theirs is the responsibility—theirs the rewards.

A Worthy Stabilization Plan

PRINTERS who complain of the reckless spoilage of their markets by price-cutters and "chisellers" and who long for stabilization of prices, should not overlook the very able discussion of the problems in the road of such a consummation by W. J. Buie in the December issue of *THE INLAND PRINTER*. Most printers readily recognize the causes for lack of stabilization. Reading them again, as Mr. Buie sets them forth, cannot but clarify understanding of what is needed if stabilization of prices is to be undertaken.

The author very aptly says: "All are agreed that these obstacles and difficulties exist, but no one seems to have thought of doing anything about them. We say we want stabilization; that stabilization would be a good thing for the industry; that it would result in placing the industry on a prosperous basis, and so on, but nowhere have I found suggestions of plan or method of procedure by which it might be accomplished."

He outlines "a stabilization plan" that is worthy of serious consideration by every printer in the land because it gets down to the very fundamentals of good business and successful management. Being a confirmed believer that the most effective

method of stabilization is through adoption and use of a standard catalog of selling values, he first proposes such a medium, especially for the smaller plants, leaving to larger plants the privilege of working out their own system.

As an alternative to such a catalog, he would have the industry effect stabilization by stabilizing the elements entering into the price structure. He maintains that this calls at once for general recognition of certain truths which are fundamental: (a) Selling prices *must* be predicated on costs; (b) neither volume nor quality can be stabilized; (c) nor can prices be stabilized to the point where "the same price for the same quantity, quality, and class of work will prevail everywhere"; (d) finally, the industry in general must *want* stabilization earnestly enough to recognize and agree to the fundamental principles upon which stabilization naturally rests.

Mr. Buie, who for a third of a century has been a producer in the printing industry, outlines his stabilization plan as follows: (1) Stabilize cost by arriving at a uniform hour-cost basis for all operations common to printing plants; (2) work out standard production schedules. This so completely coincides with the contentions of *THE INLAND PRINTER*, advocated from time to time, that this publication reiterates its four-square stand on the sound policy of continuous and continual study and ascertainment of costs and on the scientific accumulation of the facts of production to the end that reasonable standards for each separate operation shall be set up for guides in pricing by the printer and for measures of a square-deal with the buyer.

Economic and Social Advancement

THE PROGRESSIVE OBJECTIVES of American industry are better living, better housing, steadier work, more certainty of jobs, more security for old age, and more of the necessities, comforts, and luxuries of life. The attainment and enjoyment of all these things we call the American Standard of living. According to "Basic Principles," recently adopted by the Congress of American Industry, there has been a striking continuity in the rise of this standard of living during the past eighty-six years.

This outstanding document asserts that the American people have enjoyed "an increase in the share of national income going to wages and salaries from 38 per cent in 1850 to 54 per cent in 1909, and to over 65 per cent today; a seven-fold increase in average individual wages an hour from nine cents in 1850 to the highest in our history today; a decrease in average weekly working hours from 69 in 1850 to the present standards." A creditable record indeed!

Investors, managers, and employees in the printing industry have had their proportionate share in this remarkable rise in living standards. Comparative figures are not needed as proof; it is a well understood and accepted fact. Printers subscribe to the belief that this great change has been possible through the American system of business; a system of competitive private enterprises, profit and loss, permitting reward to the individual in proportion to his achievements and risks incurred. "It holds out to every youth the incentive of opportunity, and assures America of constantly new horizons of achievement and enterprise."

The constant changes in machines, methods, goods, desires, and social conditions are recognized as necessities, "but in this constantly changing world," says "Basic Principles," "there are fundamentals inherent in our economic and social

system which do not change. These require that there shall be no artificial barriers to the equality of opportunity for the individual to progress from one economic level to another; no fixed rigidities preventing the small plant of today from becoming the industrial leader of tomorrow."

The "pattern of progress" for the printing industry lies in continued improvement of employment relations, machines, production methods, and distribution or selling efficiency, to the end that the users of our product may get and use more of the kind of printing they want and need at relatively lower prices. That means more business for printers. More business for printers means more purchasing power for all the good things of life. That in turn elevates and maintains our standard of living, which is devoutly to be desired.

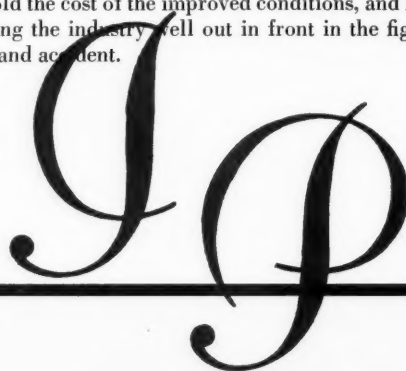
Printing Occupational Diseases

ALTHOUGH PRINTERS have a death rate, from causes other than tuberculosis, lower than the average for all occupied males, the death rate from tuberculosis alone for all ages, particularly compositors, is consistently higher. The rate has been falling for a number of years, but the rate of fall is much slower than that among the remainder of the population.

Extensive inquiries have failed to reveal why this should be so. It seems certain, however, that the various occupations in the industry are less responsible than are such contributing factors as environment, posture, general hygiene, and the selection for the industry of certain less physically fit types of individuals. Lead poisoning, for instance, which at one time was suspected of being a contributory factor, is now known to be a very small factor, if one at all, in the contraction of tuberculosis. On the other hand the small amount of physical exertion required in operating the labor-saving devices and machines, especially composing machines, leads to a certain rigidity of the upper thorax, diminishing the aeration of the lungs. Posture and proper out-of-door exercise thus become important measures of prevention of disease in the more sedentary occupations.

The increased use of dyes and chemicals in lithographic and photographic processes is a more recent cause of skin diseases. Dust and fumes, where not rapidly drawn off in ventilation, are causes of respiratory infections, following which tuberculosis may set in. Close application to fine details in registering colors and designs is a cause of eye-strain. Speedy and intricate printing machines are taking toll of many fingers and thumbs.

Be it said to the credit of the printing industry, these conditions have induced its leaders to make practical issues of providing wider use of air conditioning, eliminating excessive fatigue, providing recreation time and places, sanitary eating rooms, and various safety devices, and above all of reaching a better understanding of human nature and human relationships. The establishments which have heeded the facts growing out of the intelligent and scientific investigations that have been under way for several years have obtained results worth many fold the cost of the improved conditions, and have aided in placing the industry well out in front in the fight against disease and accident.



Specimen Review

BY J. L. FRAZIER

Items submitted for comment in these pages must be sent flat, not rolled or folded, and must be plainly marked "For Criticism." Review of specimens cannot be made by mail

THE PRINT SHOPPE, of Cincinnati.—There's a neat and effective idea in your Christmas message, which shows the front of a log cabin, printed in dark brown on a white card. A strip of paper, folded twice, is pasted over the doorway, the top outside flap appearing as a hinged door. When opened out, this strip displays the message: "From our humble inglenook we send you cheery Christmas greetings." The folded features of this little novelty could easily be applied to commercial mailings.

J. LESLIE HARE, of Homer, New York.—The work you submit is very interesting and you do exceptionally well when cutting shaped panels from Ti-Pi rubber material. The greeting of the Newton Line Company, the front cover of which pictures a mantel in red and gold, representing bricks and wood paneling, is particularly good. Indeed, although margins on the inside pages are too narrow, our only criticism of the other items is that you do not have smarter and more up-to-date types.

THOS. P. HENRY COMPANY, of Detroit.—Die-cutting again demonstrates its dramatic capabilities in your recent folder entitled "Your Salesman. . . Type." The unusual length of the envelope (15 inches by 5 inches deep) suggests a novelty at first glance; and the promise is backed up by the appearance of the piece itself—a long, narrow folder cut in the shape of a

**THE PICA-OCTOBER
1936***



Cover of bulletin, French-folded, by Printing Industry Craftsmen of Australia. Heading and ornament in dark gray, with the panel in soft shade of gray-green. White laid stock is used



There are two or three "Old Timers" out in our shop who are the best safety valves ever encountered by enthusiastic youngsters. • Every now and then one of the more callow of our crew "has a hunch." He believes a new wrinkle he has in his system would add all sorts of élan to the job he's working on. So he goes to town. Before it can leave the busy confines, however, O. T. must have his look. • Time and again, inspiration has been praised, quite a few times again, inspiration has been gently but firmly quelled. • After all, these safety valves of supervision are mighty important equipment in the Typographical Entity (we almost said Machine, but that's very misleading in our case). This constant, skilled, kindly supervision of Experience is our one insurance of undimmed good taste. • When you get a Hayes-Lochner proof of any kind of advertisement, you will find no alibis attached. It represents the best we have in Type Knowledge; its production has been carefully supervised from A to Z—from Dan to Beersheba. (And look that last one up if you think it's a combination of milk hops and a queen).



You remember that old painter who lay on his back for years, propped up on platforms, under the dome of Saint Peter's, painting his life into deathless creations—the good Angelo, wasn't it? • There was care—and there was skill. • Not to overstep the bounds of modesty so far as to compare our productions in the same breath or paragraph with his—but it is a fact that these doors will close should the day ever come when we feel that care and skill run second to mass production in our serving of clients. • We have no ambition to get more than a lion's share of all the good typography bought each day in Chicago and environs. There are other good people in the business, we welcome their helpful competition. • If standards such as those expounded above are interesting to you, test them. Here you are sure of care, certain of skill.

**TYPOGRAPHERS
HAYES-LOCHNER • INC**
130 EAST ILLINOIS STREET • CHICAGO

Inside spread of a 5½ by 8½ folder, one of a series issued by Hayes-Lochner, Incorporated, Chicago. White stock, with text in black, ornaments in an effective red-brown. Convincing copy, also

single type character (H, for Henry). Metallic-coated stock is used: silver on the outside, white inside. It's a top-notch job, truly representative of a firm of the same caliber.

FRANK R. SMITH, of San Francisco.—Your work gives no opportunity for fault-finding or even constructive criticism. Indeed, it rates among the best commercial printing done anywhere at this time, and your employers, Wallace Kibbee and Son, appear to be as successful in their employment of pressmen as they are with typographers and compositors. The use of attractive quality papers—of prime importance, by the way, in the attainment of fine printing—is an additional evidence of discrimination and a determination to make the product outstanding, even among the best.

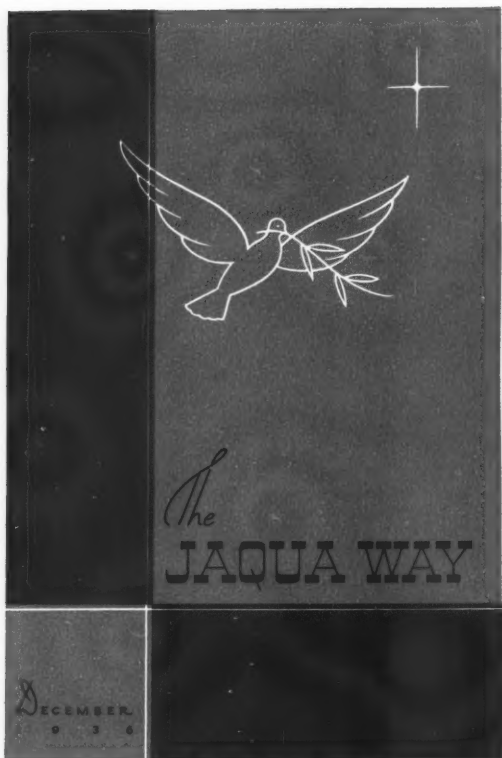
THE PRAIRIE PRESS, Muscatine, Iowa.—Although we cannot suggest anything to improve your work, which is excellent in every detail, we enjoy seeing it. While it makes use of some modern devices of arrangement, it is essentially "traditional," especially in so far as types are concerned. With excellent faces in excellent layout, and with good paper stocks used, it matches work in the best modern manner from the standpoint of impressiveness. The beautiful is impressive at all times. We especially favor "What Laughing God?" It compares most favorably

with keepsake books and limited editions of the best private presses.

BIRMINGHAM SCHOOL OF ARTS AND CRAFTS, of Birmingham, England.—Again it is a pleasure to compliment you on the excellence of the booklets done by students of your printing department. Typography, colors, presswork, and paper stocks reflect rare discrimination. In our opinion, "A Festival of Fine Lessons and Carols in King's College" is the outstanding piece, the cover demonstrating how effectively good type



Package label having distinction and good advertising value; yellow-brown reverse plate on plain white stock



A striking job from every angle—conception, design, printing. Dove printed white on silver panel; rest of design in green. House-organ of Jaqua Company, of Grand Rapids, Michigan

two newcomers to
MONO-TRADE

★ **HAROLD O. LANE**
MANAGER OF PHOTO-LITH DEPARTMENT

★ **GLENN J. CHURCH**
DIRECTOR OF LAYOUT AND TYPOGRAPHY

How to introduce a couple of stars! Cover of 7 by 10, French-folded announcement on white stock; type and decorations in black, arrow in orange. Congratulations to all concerned, including the Mono-Trade Company, of Minneapolis, Minnesota

and ornament can be printed in just one color when they are skilfully arranged and presented on interesting paper, in this case a gray antique. We must remember, despite what the champions of ribald typography have had to say on the subject during recent years of tumultuous argument, that there is impressiveness in *beauty and dignity*.

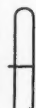
THOMAS N. FAIRBANKS COMPANY, of New York City.—The piece for the Hartford Accident and Indemnity Company, of Hartford, Connecticut, printed on Japanese wood veneer, is an attractive job, well produced—a clever idea, and an example of good publicity. Based on the old superstitions—knock on wood, and Friday the thirteenth (the item was issued before Friday the thirteenth of last November)—the short piece of text, printed in typewriter type, emphasizes the fact that to knock on wood is no guaranty of immunity against accidents. The heading is the regular letter heading of the Hartford Company, the whole being printed in blue on the wood veneer, 6 by 8 $\frac{3}{8}$ inches in size. This piece suggests the very wide adaptability of wood veneer, which can be secured in the natural shade as well as in a number of attractive colors.

STAR PRINTING COMPANY, of Coatesville, Pennsylvania.—In general, we like the neat "Garden of Activities" booklet. Though the title in Old English type doesn't harmonize with the illustration, the latter being in a rather monotone technique and of a weight suggesting a moderately bold old-type Roman, a more serious fault is that the title is too small in relation to page and picture, the latter of which leaves little space for the title itself. However, there was room to set the title in one line, full width of the picture, in which case the imprint in small type on the left would have to be

centered to balance. This was the only way out unless that cut had been made smaller, which we think it might well have been. Typography of inside pages is very neat but we regret that yellow stock was used. Printing on white stock, in a green to match the color of the cover, would develop a much more pleasing relationship between the cover and the inside pages.

LENNART ERICSON, of Chicago.—In our opinion, you have developed faster, during the last year, than any compositor or typographer whose work we have seen. "A Printer's Style Book," vest-pocket size, is exceptionally well handled throughout, the cover being particularly striking, printed in unusually good colors—black, blue, and gold—the latter used for the picture of a linotype mat, outlined in black and printed in connection with a panel of blue, a Ben Day pattern, by the way, which adds interest. This panel, following the narrow proportions of the page, bleeds off at the upper left-hand corner. Spaced about half an inch apart, rules appear at the right and at the bottom of this panel, the title, consisting of three lines in black, appearing between the rules beneath the panel. The imprint in small type appears in blue in one line across the bottom. Announcement of the birth of Caryle Ruth is a card reflecting the best of modern layout devices.

WHITTET & SHEPPERSON, of Richmond, Virginia.—The blotter, "Richmond in 1882," the first of the Old Richmond Series, is well done and should create considerable interest, especially as it follows the series of pencil drawings of famous Virginia landmarks you have used for the past two years. Printed on coated-one-side blotting, this new series commemorating Richmond's Bicentennial will depict in chronological order scenes of Richmond of the past. The first scene,



large advertising agency executive says: "The typography you do for us, Mr. Katz, seldom requires changes...I know that this has saved us considerable money on our production." ★ You, too, can save money by having Katz do your typography. And you will conserve your time and disposition too, by receiving proofs that exactly conform to your layout or that intelligently interpret the ideas you visualize. Besides, the greater results your ads will produce, will effect even larger savings. ★ For, hand set ads by Katz are carefully worked out. The craftsmanship is of the highest national standard—spacing is accurate, color is uniform, forms are square. And, very important, you are always sure of this high standard of quality because no mats are ever made directly from the forms nor is the type employed for more than a few necessary proofs. ★ To obtain typography with that "professional look" try Katz on your next advertisement.

★ **SAMUEL KATZ TYPOGRAPHIC STUDIO**
1220 MAPLE AVENUE · LOS ANGELES · PROSPECT 1848

Green stock, light purple ornaments, black type. Card folds over once, horizontally

before us, is a halftone reproduction from a water color by a French artist, done in 1822—one of the earliest views showing Richmond as a city of considerable size. Typography is in keeping with the whole general idea, and the printed piece, together with the way in which you have searched out the subject for these blotters, shows definitely that you maintain the ideals for which you stand—creative, careful, and imaginative workmanship in printing. Congratulations! We shall look forward to receiving the other blotters each month.

THE HEMINGWAY PRESS, INCORPORATED, of Waterbury, Connecticut.—We presume you've been congratulated plentifully on that novel and amusing Christmas greeting produced for "The Brodeurs." Somebody certainly used his ingenuity! The cover of the 8½-by-11 French-folded sheet contains only the words "*Joyeux Noel.*" The "works" are found on the inside page—a highly realistic fireplace scene composed of pasted-on elements: a fireplace made of a die-cut section of heavy white cardboard; three photographs set on the mantel (miniature halftones mounted on rectangles of silver foil, giving the effect of frames); a circular bit of mirror above the mantel; and five miniature stockings, cut from various fabrics. Only the bricks and the andirons (composed of type units) and two candles on the ledge are actually printed on the buff-colored stock; the rest of the composition was put in by hand. A very charming and unusual production! Congratulations.

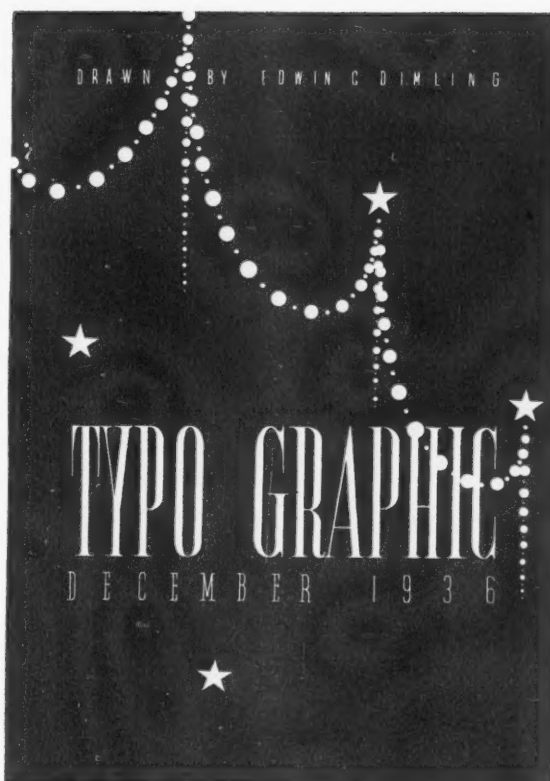
THE A. B. HIRSCHFELD PRESS, of Denver, Colorado.—"Boss Hirschfeld," who likes to do things in a big way and with plenty of dash and whoop-la, sent us one of his "Open House" invitations, and, no fooling, it's a wow! On bright orange stock, it first is seen as a holster-shaped folder, from one end of which protrudes the butt of a revolver, die-cut from the same stock. On drawing out the gun and opening the first fold, one sees two enormous doors, printed on two flaps, and the cordial injunction, "Come on in!" Further investigation reveals a rip-snorting inside spread, from which radiates, by means of bold hand-lettering and cartoon sketches, the hearty invitation: "Boss Hirschfeld and his punchers invite you to Open House, Saturday, December 19, from 2 to 6 p.m." Other provocative copy follows, together with a map showing the location of the "Hirschfeld shack." Outstanding feature of the job is ingenious die-cutting and folding, which must be seen to be appreciated. This invitation, like all Hirschfeld productions, bears the imprint of an original and vigorous personality. More power to you!

THE LARGEST HALFTONE ever to be printed on metallic-foil stock. Such is the claim made for the illustration which features an elaborate wall calendar for 1937, distributed by the United Air Lines. In size, 16 by 19 inches, the illustration is a reproduction of an original painting by Clayton Knight, the foremost airplane illustra-

tor in the country, and shows one of the United Air Lines' new twenty-one passenger type Mainliners in night flight over the new Golden Gate Bridge with San Francisco and the Bay Bridge in the background. It is printed in four colors, two blues, a blue-black, and a yellow, on chrome-finished foil mounted on fifteen-point stock. The four-color plates were made so that the entire airplane, as well as the moon, stars, and beacon lights and reflections on the water are reproduced in clear metal foil. Credit for the work goes to the American Color-type Company, of Chicago, which company devised a special and unique heat-drying attachment for its presses in order to fix the pyroxylin inks on the metal foil.

THE REGAL PRESS LIMITED, of Montreal, Quebec.—Your Christmas-greeting folder, on attractive gray paper, suede-finished, is on the whole interesting and attractive. The stock used successfully carries rather commonplace layout and typography. Consider the front page. We believe the design would be more in keeping with the page size if the words "Christmas Greetings" in the lower left-hand corner were at least a size larger and if the poinsettia blossom were moved upward and to the right somewhat, in the interest of better balance. Too, the effect would be better if stem and leaves of the poinsettia were in green. No serious criticism can be made of the handling of the greeting on page three. However, the layout, as centered, is uninteresting and the combination of types, Mayfair cursive used for the message and light Egyptian for the signature lines, is not harmonious or pleasing. Furthermore, with the message centered, and with the two groups of the signature of varying size and measure set below, a lack of consistency results, as well as a slightly ill-balanced effect. You'll probably agree, on consideration. It's a matter of balance and harmony.

MCKINLEY HIGH SCHOOL, of Canton, Ohio.—We recall the interesting calendar for 1936, done by your pupils, some leaves of which were reproduced. It is interesting to note that none of the pupils is more than eighteen years old. The calendar for 1937 is similar in character with line-cut pictures in colors at the top of each leaf, and each leaf is of a different color of cover stock. It is impossible adequately to reproduce any of these leaves as the pictures are more ambitious than they were last year, being printed in three or more colors. Our only adverse criticism pertains to the first leaf where, in our opinion, the two lines of type are spaced too closely, the group being also a bit close to the picture; but, of course, if the type were moved too far from the cut the pleasing effect of unity now existing between illustration and type would be broken. Other items are very good—including the label, "Make Franklin Day a National Holiday," although the green in which the border is printed is rather weak, but not objectionably so. Composition on the blotter, "Printing Education



A bleed reverse plate, printed in cheery red, produced this striking cover for the monthly publication of Edwin H. Stuart, Incorporated, Pittsburgh. Editor of Typo Graphic is dynamic Mr. Stuart himself!

Kaufmann Script



Kaufmann Bold

Quickly and clearly telling its story, this mailing card (8½ by 5½) probably proved very effective. Type black, on white; arrow green

The Kaufmann series, we believe is one of the most practical scripts ever cut. In this letter we find a script that actually flows, because all the letters join perfectly... truly hand-lettering in type. We are confident you can utilize this extraordinary face to good advantage. We have all sizes (10 to 36 pt.) in both Kaufmann Script and Bold. Phone Superior 1223, day or night. Address: 720 North Franklin Street

MONSEN - CHICAGO

Introducing

Baird Oblique...

An easy to read, widely useful, open stroke, heavier weight script condensed italic... Bound to be widely imitated, now exclusively at Baird's. Retail stores desiring to style their advertising with this novel letter may secure exclusive use on a minimum volume of business for their line. Page showings are now available. Contact F. H. Baird for further details.

The Harry Baird Corporation

417 N. State Street Advertising Typographers Whitehall 4347

A Government postal card carries this Chicago typographer's message: news of a new oblique type—exclusive with the Baird company



Tree ornament and center box in light green; type in black on white stock. Designed by John L. Dial, of Springfield, Illinois, whose splendid work is always worth reproducing

The Pica November 1936 Issue



VOLUME TEN. No. TEN
THE BULLETIN OF THE
PRINTING INDUSTRY CRAFTSMEN OF AUSTRALIA

An irregular spot of light purple lends freshness and charm to this bulletin cover. Type is black on white stock. Layout created by the Green Press Limited, of Sydney, Australia

Week," is excellent, but with the wide bands in silver across top and bottom of the piece, the type matter, and especially the small text in light Egyptian, is in comparison much too weak.

UNITED LUTHERAN PUBLISHING HOUSE, of Philadelphia.—Although the red seems a bit dull against the green background of the front cover of the case-bound booklet, "An Old, Old Story," the page is effective as a result of its good design. Incidentally, the red is supplied by the stock, a reverse plate printed in green covering the front. Spots of gold also appear. It is a bit odd to see the back cover red and the front green, and we think this cheapens the effect to some extent, especially considering the nature of the book, which serves as a Christmas Greeting. Small title and dedication are too low, being centered on the pages and creating a monotonous effect due to the equal space above and below the centered lines. Such small, short groups should be spotted well above the center of a page. The title page with border is, we think, too commercial in character for a book of this kind; and while the greeting page is a colorful example of Colonial typography, the type is too big throughout and the effect accordingly not very neat. Finally, as the remaining pages are left blank for autographs and greetings, there is little about the book to justify the above-mentioned type treatment, which is not at all in keeping with the free, open, and rather modern layout of the interesting and effective cover design.

H. M. IVES AND SONS, of Topeka, Kansas.—Aside from the fact that the booklet, "Footprints on the Sands of Time," gives no indication whatever of your location, city, or state, and that there is nothing in it to show whether you do printing or any of a number of other lines of business, the whole idea is excellent and the printing is well done. For the information of readers, the booklet, which is sent with the compliments of the company and "with the hope that the new year will be a prosperous and happy one," contains a resumé of the year 1936, items being compiled from the columns of the daily press and listed in chronological order, starting with January 1, 1936, and going through to December 25, 1936. At the end are the figures 1937 with a question mark under them. The important news events occurring each day of the year are briefed, in paragraphs of but a few lines each, and recall many of the

major happenings of the year. Observing that a number of the items referred to Topeka led us to discover that you are located in Topeka, Kansas, and that you do printing. A booklet of such wide interest, and so well printed, it seems to us, should have an imprint, even if but a small one, showing the business and location of the firm issuing it.

JAGGERS-CHILES-STOVALL, of Dallas, Texas.—Congratulations on the several issues of your house-organ, *Caps and Lower Case*. Covers of all are interesting, characterful, and effective. The only point against any of them is that the green of the April, 1935, cover is too pale, and of a rather unattractive hue, with yellow prominent. Typography of text pages is excellent, a different type being used for practically every issue. This affords variety, a desirable element in the advertising of a printer or a typographer. Everything considered—cover design, inside typography, and papers—we admire most the issue for June, 1936. The cover features a line illustration of a cactus plant, in wood-cut technique, in the form of a band along the left-hand edge of the page, bled off at top and bottom. Text is in light Egyptian; headings and initials, which, with ornament, are in the second color, and in the bold of the same style. We also like the spiral-bound November, 1936, issue, the unusual and striking cover featuring a decorative panel presumably cut from rubber. And as a change of pace from the modern issues, the one done with Caslon on white antique laid paper appeals to us, and we feel that, by contrast, it must have made a decidedly strong impression.

CAPITOL PRINTING COMPANY, of Cincinnati, Ohio.—Much credit should go to your representative, Dave Briggs, for that clever creation of a folder-type business card. Folded, the front is a typical business card layout, carrying considerable copy. Despite so much copy and a mixture of several types and three colors the effect is better than one might expect it to be, because display is good and arrangement orderly. Incidentally, the front and back are on the yellow side of two-sided stock. Opened out, the card becomes a miniature house-organ page titled "Type Talkies." Incidentally, the stock is die-cut so that a suggestion of thickness, as of a book, is given, the extensions which produce this effect being printed in the main in blue with rules. This house-organ page is not attractive or readable, first, because it is



A different printer and a different artist each month will produce one of these striking "zodiac" blotters for this Chicago paper concern. Colors, treatment, and blotter stock will vary, but the zodiac theme will give continuity. The January mailing employs light tan stock, printed with a dark red-brown; second color is light blue. Bravo!

extremely crowded and, second, because the type (sans-serif) is a style which doesn't stand solid composition at all well. Furthermore, while the blue is quite all right along the extension on two sides to show the stock, it is too weak by far for initials and words. Note, for instance how the word "highly" in the heading seems to recede. When printed in two colors, type in the weaker color must be proportionately bolder to avoid the effect of words in the weaker appearing farther from the eye than those in the strong color, usually black but in this case deep blue.

THE CRAFT PRESS, of Tuckahoe, New York.—We like the effective modern layout of your letterhead, and despite your belief to the contrary, the colors deep blue and orange are a good combination. The trouble is, the rules in orange are so light that the color appears weak. Disharmony, especially of tone, is evident between



THE DIPLOMAT

November, 1936

David O. Green's design for cover of Mills Novelty Company's house-organ, Chicago. Upper part is a reverse plate (blue) on a white stock

rule, small work like this—that is, work with little copy—should be confined to one series, with perhaps one note of contrast, a pleasing one, of course. There are too many units in the rule bands on the otherwise effective envelope corner, which follows in general the layout idea of the heading. These bands overshadow the type.

CHARLES J. SCHMIDT, of Chicago.—Last year we reproduced the humorous announcement issued by Mr. Schmidt on the occasion of the birth of his twelfth child. But the 1936 Christmas message "from the Schmidt family" far surpasses the first mailing, which, as a matter of fact, can't even begin to measure up to the Christmas folder! For the latter is actually as long as a yardstick—thirty-six inches, to be exact—and appropriately enough it's titled "Thirty-six Inches of Greetings." On opening out the accordion-folded sheet to its full width, one sees a very appealing portrait gallery: individual pictures of the twelve children, with Mrs. Schmidt at one end of the row, Mr. Schmidt at the other. The portraits—informally posed, and photographed by Dad himself—are printed in sepia on cream-colored stock and framed in a gold border. Beneath these beaming faces is the message, extending nearly the full width: "The Schmidt Family greets you at this happy Christmastide. We cordially wish all our old friends

Introducing
the New

Hauser Script

This new type face is the latest manifestation of informality, relaxation and friendliness which seems to be finding its way into advertising these days. Available in any quantity in 36, 48, 60 and 72 point for printing directly from the type, reproduction proofs, matting or plating. It is just being introduced in New York and is rapidly becoming popular with national advertisers.

Warwick Typographers

NIGHT AND DAY SERVICE

Warwick's handling of type is distinguished and timely. This 6 by 9 mailing card is on a light tan-colored stock, printed black, blue, and red

... our new friends ... a Full Measure of good fortune, health, and blessings." Along the bottom margin is a facsimile of a yardstick, printed in gold and black. The yardstick also appears on the back of the folder, along with some gold stars. Mr. Schmidt is president of Schmidt Brothers, Incorporated, Chicago printers, and the work he turns out for his customers is on a par with the ingenious folders he prepares for himself and family.

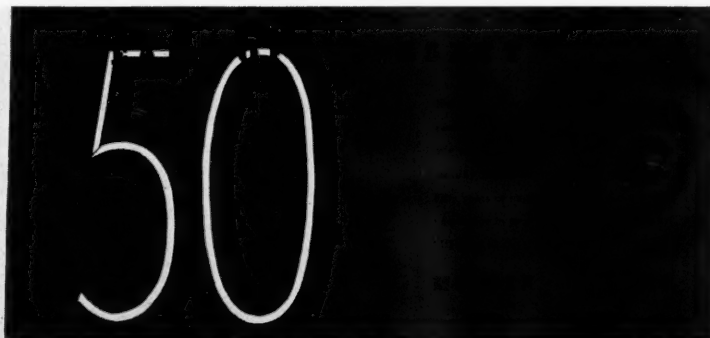
SAULT & POLLARD, LIMITED, of Winnipeg, Canada.—Sincerest congratulations on the production of *The Beaver*, publication of Hudson's Bay Company, now nearing three hundred years old. First of all, the general dress and makeup is modern. Covers are similar, each month, a band of color across top and one across bottom giving title and essential related copy in reverse, showing white, the color of stock. Between, there's a large halftone either in black or four-color process, the picture being changed with each issue and of some scene relating to the well known company or the area of its operations. Text is in a very readable size of Cheltenham Wide, and what a friendly face it is for a reader!—excellent on coated stock where type with hairlines wouldn't be so pleasant, especially at night. In connection with this, and it really amounts to the only point at all adverse which



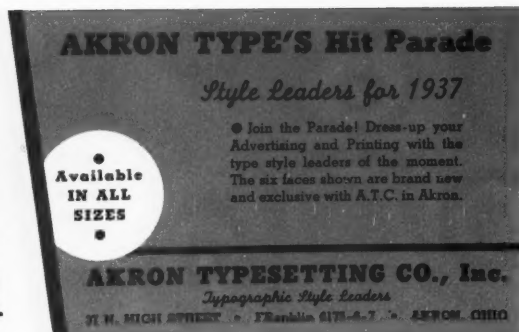
You'd probably hesitate to throw away a blotter as characterful as this. Blue, black on white

the monogram panel and the sans-serif type; in view of which the panel should have been printed in a weaker color than the type—though in this case there would be too much color in the form—or the type should be the bold sans, in which case the panel could be in a color and then, due to the weight of the type, the effect of too much color would not be evident. Of course the lettering of the panel—extremely modernistic in character—doesn't harmonize with the severe and plain sans, but in the case of one spot, especially if it is a trade-mark, some license is allowed. Worse than this combination, so far as harmony is concerned, is the one line of decidedly contrasting cursive. As a

TYPOGRAPHY



Two shades of blue lend freshness to this blotter on white stock: light blue for the background, with large numerals in reverse plate, and a darker blue band adding contrast at the left-hand end



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embodying the tipped-on illustration and two blocks of copy at the bottom of each page, is handled competently enough; but it's the cover, with its die-cut opening and genuine feather, that strikes the principal responsive chord. A stunt as appealing and as well worked out as your feather idea is quite worth the extra time it takes to produce. Incidentally, the copy angle ties in very logically with the illustrative theme. Copy says, in part: "Birds of a feather flock together—this human trait of judging a thing by its surroundings is a valuable sales factor. You can take advantage of it and give your sales a boost . . . Your prospects and customers have this human trait. They form their opinion of your product from those things they feel are representative of it . . . One of the first valuable impressions your prospects receive of your product comes from your printing . . ." This might have been stated more simply and directly, but the idea embedded therein strikes us as being very sound and effective. More printers should get hold of a good approach.

GROSSMAN PRINTING COMPANY, of New York City.—We regret that the layout, typography, and ornamentation are not in keeping with the excellence of the copy on your blotters. Rules are used to excess in some instances, and draw attention from the type. In the second place,



So long as there is work to do there will be interruptions--breaks in its progress--and it is a part of one's character growth to bear these timely or untimely interruptions without any break in good temper or courtesy.

LA RUE PRINTING COMPANY
906 BALTIMORE KANSAS CITY, MISSOURI

Main 2857

PRINTERS & LITHOGRAPHERS

Even if you don't get the implications of the illustration at first glance, you get an impression of competent layout, sound typography. A good blotter reminder; note unabashed use of the arrow

unrelated types are combined. Consider the blotter, "With us good printing is not a fad, a pastime, or an experiment—it's our business!" As shown in Goudy Bold italic capitals, the line "Good Printing" contrasts unpleasantly with the sans-serif Bernhard used elsewhere. Again, the rules under this group—which, by the way,

should have been larger—serve no decorative purpose, especially with ornament in color below, and no practical object. They only weaken the force of the type. Finally, the second color, yellow, is altogether too weak as used. In view of what already has been said, you'll realize that the rules under each line, on the blotter headed "Your Printing," are very bad. Contemplate this group without the rules, or scratch them away on one copy, and you'll see what we mean. The rules removed, further improvement would result if the lines were shorter—to provide variety in the measures, of course—and therefore more closely spaced. Indeed, compare the blotter with the one headed "You, doubtless, are solicited seven times, yea seven times seven, for every order of printing you place" and you'll get the point. The same border is here used, but the text is handled as we suggest you handle the other. The best of the lot is "Your Printer." With the illustration panel set to one side in the main panel, it is not static. It is clean cut, and, without rules to detract, the simple display stands out effectively. To read the text is a pleasure. The head might have been a size larger, but it's good as it stands.

ELTON T. COWAN COMPANY, of New York City.—"A Unique College Graduate Joins Our Organization" is an unusual folder from the standpoint of layout, with the title at the bottom of the first page and the signature at the bottom of page 2, the text being a conventional handling on page 3. Another unusual feature is the printing, the title page being in deep red on gray stock—one-color printing, yet colorful. Why isn't more printing done this way? It is unusual in a third respect, promoting, as it does, the services of a printing graduate from Carnegie Institute; the printing business will improve as more specially trained men enter it. Indeed, the record of graduates of the Carnegie printing school now in business is such as to suggest the advisability of more master printers taking on such young men. Only two features of the work suggest the least need of correction, and to point to them is hardly necessary in view of the excellence of the work otherwise. However, when copy is to be set entirely in caps, as on the title page, then a bit of extra spacing should be put between such full-sided letters, for instance, as "H" and "M," to balance the open spaces on such letters as "A" and "V," so that there will be a uniformity in white through the lines. As a matter of fact, the face used is one wherein the need of such spacing is reduced to a minimum. Others are so fitted that the need is greater; and perhaps the style in which the need of extra space between full letters is most needed is the sans-serif face, Kabel. Check the next line of

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paper to give the illusion of an increased size. You can quickly decide if you should use a plain all-round border or introduce a sweeping rule instead.

You can try out the heading in various ways and obtain an interesting play of light and bold or of roman and italic, giving variety not only to aid the appearance of the layout but to aid the sense of words. White space you can use as a spotlight on the important units of the display.

Regard these roughs merely as a means of discovering an effective arrangement of type matter so that you will not have to depend too much on the types you use.

Then with vigorous layout planned, begin spicing up its "colour value" by introducing contrast and obtaining the cocktail touch. Here may be used effectively such type combinations as Bodoni Modern and light Sans Serifs, giving contrast of weight, or small size caps of the former with a large size of the latter, giving vigorous contrast of size and weight. Consider, too, the effect of contrast of size only, such as a letter-spaced line of 14 point with a line of 48 point. Or of combining a sweeping script with an extra bold letter.

A third degree of colour, and an additional richness and finish may be obtained by the addition of a series of six or seven even-toned rules introduced at the left and foot of a half-tone block; or the ordinary all-round border may be livened up in a similar manner by combining, say, three rules with a single solid rule of equal thickness. Again, a thin rule top and left mitred to a 12 point rule foot and right hand side can attractively border a copy feature requiring emphasis.

Contrast blacks against whites to give crisp and vigorous effects—cocktail typography is essentially vigorous; work for eye-appeal in layout, rule work and in type combinations. Group masses of blacks, use few only, and work for orderly display.

Apply the same principle in the use of colour to obtain vivid, rich contrasts. The spreading of colour

softens contrasts, concentration of colour vivifies. Black, used in juxtaposition to the second colour and surrounded with ample white space intensifies, too, the cleanliness of the whole design.

Text type may or may not be of the same family as that used for the display. A small panel of copy widely leaved may quite satisfactorily be set in a text size of a "display" face as distinct from a book face and retain its readability. But there has been a gradual changing of opinion regarding the use of only one type for each job, for readability is, commendably, receiving far greater attention, with the result that "bookish" types are being used for long panels of text in combination with modern display faces.

With modern Sans Serifs and modern Egyptians, I have seen used, in very high class work, such faces as Caslon Old Face, Baskerville and Garamond, and Bodoni and Plantin are used extensively in this way. Light book faces obviously will not take much leading between the lines without considerably weakening their colour value, and so are chosen for their readability when the copy is to be set solid, or almost so.

This putting of old wines into the modern typographical cocktail glass is not to be used solely for the purpose of unusual effects, but to aid readability and make type do its job thoroughly.

Remember that the man in the street has no inclination to read your message—coax him by the manner of copy display



Mr. Mitchell, with copy and layout, presents his views in these pages from "Interludes," sprightly Intertype publication. In reproduction here, the type is rather small—but well worth reading!

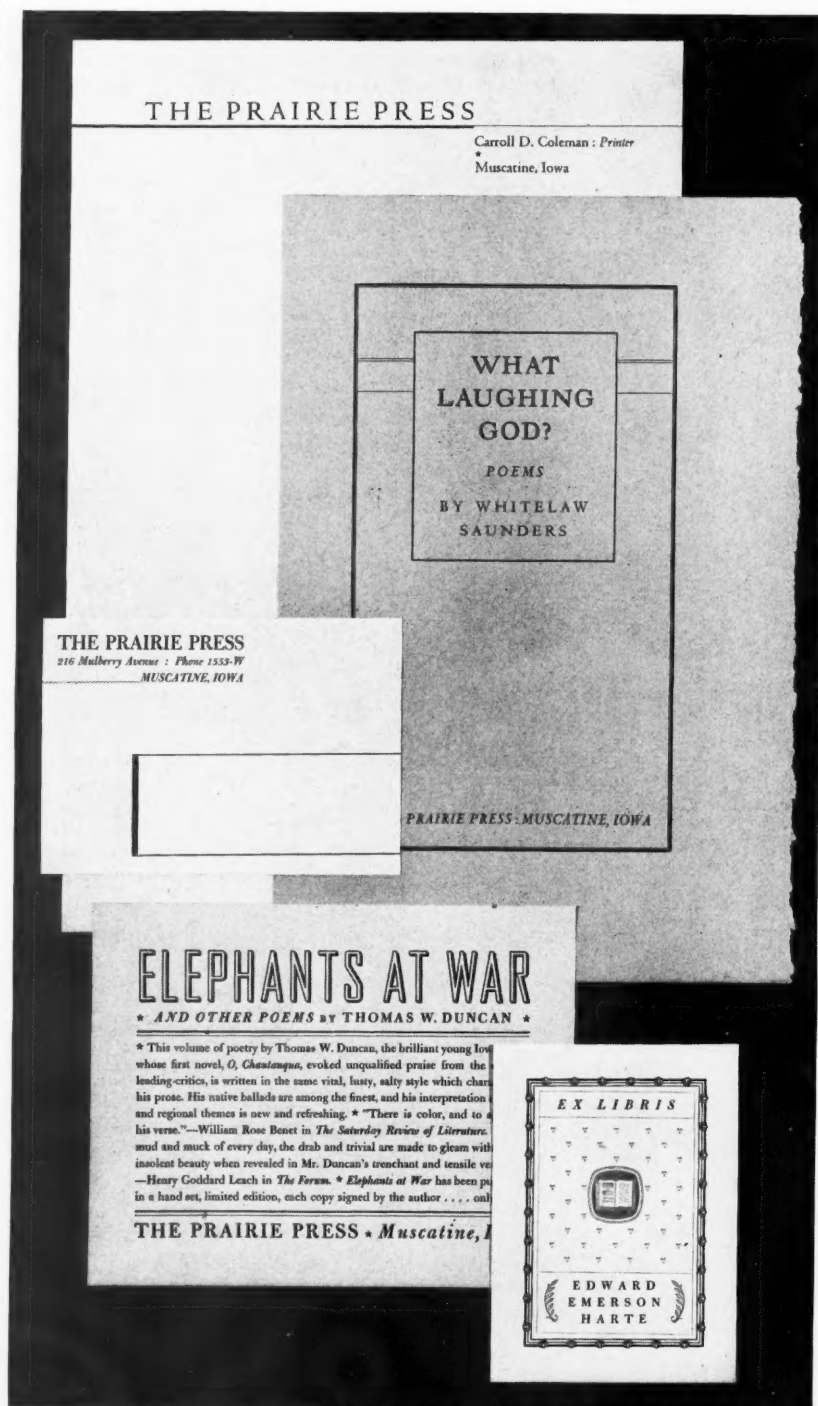
Kabel you see and the point will be very definitely impressed upon you. Finally, the word "Printing" above the name on page 2 crowds the name too closely. There should be as much space between this and the signature as between the signature and the line below it.

MASCOUTAH PUBLISHING COMPANY, of Mascoutah, Illinois.—Both of the Bill Moloney announcements are interesting in layout and make a striking first impression. Just one, however, stands closer inspection unscathed: the off-horizontal arrangement with two pica-wide bands in red extending diagonally off the sheet, with most of the type matter (all of which is black) in between. Layout is so interesting and display so well ordered that the use of two unrelated types—sans-serif in bold and light face and a fancy cursive of contrasting elements—doesn't register as a defect. The reason for this is the very limited use of the cursive, employed to list the name of the club. It is interesting to note that the form was printed at an angle, through the simple expedient of placing the guides on the platen at the proper angle and not square with the platen as is done in ordinary practice. On the other announcement, with so much white space at the top and at the right, and with margins at the left and bottom comparatively very narrow, the balance is not good. Furthermore, there is an effect of crowding of the type matter, and surely the lines between the two rules in green are not well spaced. When type in upper- and lower-case appears between rules there must be additional space along the base of the letters to balance the space provided by the shoulders of letters without ascenders. With the base of the lines flush against the rule and the tips of the ascending letters touching the upper or outer rule, the improper placing of the type is plainly evident. Now while we grant it is permissible, for the sake of effect, sometimes to start words in lower-case, which ordinarily would be capitalized, these should be major display lines. Furthermore, when, among numerous lines of smaller size, the practice is followed in some cases and not in others, the question of "why?" is pertinent, and in our opinion cannot satisfactorily be answered. Maybe you won't agree.

ASK ANYONE who has been around enough to know, anyone who has a sense of discrimination in such matters, and he will agree that J. Horace McFarland, of Harrisburg, Pennsylvania, is one of the outstanding printers of this generation. He has been in the top rank for years, and when last seen by this editor he appeared good for many more. This fact is not only encouraging to the printing industry—but it is also of most practical benefit to clients, particularly to those in horticultural lines, with emphasis on the floral. Long ago Mr. McFarland recognized the advantages of specialization. To him, however, specialization didn't end with doing just one or a few lines of work and building his plant accordingly. He learned the business he sought to serve; to-day he is one of the world's leading authorities on blossoms, and he reproduces them on paper by means of four-color letterpress printing in an incomparable manner. Needless to say, the calendar of his company stands out head and shoulders above the crowd. Leaves are 9½ by 12½ inches, spiral bound across the top to permit of turning the leaves over, rather than tearing them out. Thus the calendar can be used throughout the year, and then preserved for its beauty and educational features. Leaves are of heavy enameled stock, roughed after printing, which, while permitting retention of the sharpness of detail of the illustrations and brilliance of color, eliminates the shiny glare of the coating and in addition introduces the charm of finish that roughing always adds. The front leaf contains a large halftone in one color showing

the entrance to The Mount Pleasant Press, a halftone which extends somewhat outside two vertical border bands in green, bleeding top and bottom. "Calendar for 1937" appears above the cut, a greeting followed by the signature below. While a large picture of a room scene features the January leaf, and a striking large picture of St. Nicholas appears on the one for December, pictures of flowers, fruits, and trees—all in full color—predominate. In some instances there are several pictures on one leaf and there are even extra leaves without calendar panels! In other

words, twelve leaves didn't afford Mr. McFarland the opportunity to do the service job he wanted to do, or perhaps the advertising job either, so he went farther. Presswork and engraving are the finest; indeed, craftsmanship is such that even J. Horace McFarland, with all his experience and ability, can be proud. We hope he is, for in the lesson he has given the printing craft he deserves the satisfaction which comes from the knowledge of having done a big and important and difficult job as well as any-one could ask that it be done.



Type and paper stock always get a good break at The Prairie Press. Even a label comes out of the place with charm. Label shown here is on white stock, with black type and bright crimson rules

The Pressroom

Readers are invited to submit questions on problems concerning presswork to this department. A stamped envelope must accompany your letter when a reply by mail is desired

By Eugene St. John

Curly Cardboard Trouble

We are sending you samples of a new lot of tough check we recently received. This stock, when running through the presses, curls up even before the suction feeders touch it. It curls up so that we cannot handle it. It is our belief that tough check should be flat. Please advise us why this turns up and whether or not you think it is first-grade material.

When it is seen that a lot of cardboard cannot be put through the press the matter should be presented to the paper dealer for adjustment. The atmospheric changes are responsible for the curling, which is common with all cardboard, including tough check. If this lot was not workable when received, the paper dealer will be pleased to make some adjustment rather than lose the patronage and good will of a concern of your standing, to say nothing of the ethics involved.

Silk-Screen Stencil Process

Are you familiar with a printing process, described as silk-screen printing, done with the aid of a cellulose acetate? Patents on this process have been taken out in Great Britain during recent months. Would appreciate your cooperation in securing information that might prove this particular method to be economical and a competitive process for certain types of work in this country.

We have no information on this British patent but are giving you the names of concerns supplying equipment and supplies for the silk-screen stencil process, some of whom may have information on this patent. THE INLAND PRINTER has for sale a book on the silk-screen stencil process, which is economical and competitive for certain types of work.

Offset Near Gripper Edge

We often get offset near the guide edge of the sheet and to overcome this we take out the second roller on our cylinder job press. What is the cause of this?

It is possible that there is a slippage in the inking mechanism that prevents synchronization with the bed at reversal. Recently, a pin that held one unit of a group of inking gears on its shaft wore loose in its hole and finally sheared off, after causing offset near the gripper edge for quite

a while, to the complete mystification of all concerned. A new pin appeared to be the proper corrective and was placed in position. The offset continued because the new pin was too small for the worn hole and allowed some slippage. The slippage and consequent offset were finally stopped by placing an over-size pin in the worn hole.

Varying Wood Bases

In our pressroom we use about ten thousand wood-mounted electros and a few halftones. On measuring these with a machinist's micrometer caliper I find that they vary from .904 to .925 inches in height. These electros are used over and over again and I feel that they should be made as close to type-high as possible. What best methods and equipment would be necessary to accomplish this? What are the best methods of precision and premakeready; also to what limits in variation can an electrotypewriter be held?

If it is practicable, and if no one objects, the best solution of this problem is to quit using wood bases and have all plates mounted on patent metal bases. If wood bases must be used, you should find an electrotypewriter who will cooperate with you by sending plates on wood not more than .003 inch below or over type high and wrapped in some moisture-proof substance. If you are unable to get this cooperation, you may install a block leveler and make your plates on wood, level and proper height.

Criticism Requested

Am sending you some two-color printing I have done and wonder if you will criticize it from the standpoint of presswork, register, color scheme, *et cetera*.

The color scheme on the letterhead is all right but on the folder the red used in contrast to medium green is too deep. A lighter red, containing more orange, would be an improvement. The register on both jobs is up to the average. The makeready on the folder is also average but there is too much embossment on the reverse side of the letterhead. Use hard packing when printing on bond paper and stiff (heavy) bond inks for best results with such work.

Stamp-Printing Machine

Can you briefly describe the process of the rotary printing machines used for United States postage stamps, especially inking and wiping, if so-called? I am familiar with the plate-printing process (hand method).

The machine in question is not a rotary press; it probably has been so-called because it has a roll feed. It is a stop-and-go steel-plate press somewhat on the order of flat bed and platen printing presses advertised in THE INLAND PRINTER. There are several units, consisting of platens which come straight down on the bed, as on a steel-die press. After receiving the impression from one platen, the web of paper passes on to receive the impression from another unit. There is an automatic wiper in connection and an attachment for gumming after printing.

Imitation of Typewriter

We are seeking information regarding an attachment for a platen press providing for a moving web (ribbon) of silk through which to print typewriter type in order to imitate the ribbon of the typewriter.

We are sending you the names and addresses of the manufacturers of ribbon devices you describe who will be pleased to send you detailed information. While imitation typewriter printing is done on platen, cylinder, and rotary presses and has been described in past issues of THE INLAND PRINTER, it is generally conceded that the best imitation is obtained at economical cost with ribbon devices like these under discussion.

Manifold Printing Specialized

I have a chance to figure on a good-size bank job but need some information. It is a manifold job on cheap bond, the sheet being folded in the middle and a one-time carbon gummed at the fold between the sheets. I want to know what kind of mucilage or glue to use and if this work is possible on a platen press. I would also like the names of the makers of a gumming machine and also of envelope machines.

Manifold printing is highly specialized and the leaders in the field are so fortified with machines not on the market that competition by a commercial printer is impossible. You can gum on a platen

press but not in a competitive way. Ordinary glue retarded with glycerin may be used for this purpose.

We are sending you the names of concerns making gumming and envelope machines but before equipping for manifold work ascertain prices at which the big manifold companies do this work. Recently in a manifold plant we saw a special press which, with feed from six rolls of paper and five rolls of carbon paper, prints twelve forms, numbers them in red, runs in carbon paper, punches, perforates, glues the carbon paper to the bond paper, and performs other operations if needed, at a speed not equaled by any press on the market. So until someone devises a better press, competition is out of the question.

Cutting Overlays

Controversy appears to exist as to the best method of cutting overlays, and we're anxious to have your version. Is the marginal method—relieved by a cut-out—preferred to trimming the overlays flush?

In this country hand-cut overlays are obsolete, having been superseded by the more economical mechanical overlays. If used, they are cut with a slight bevel outward, as on overlays for relieving the edges of vignettes, but with a bevel of a point, as on a cut-out, instead of with the deeper bevel for a vignette.

About Printing Inks

I was wondering if you could recommend a book for me that deals with ink. I have platen presses. Sometimes I get jobs that cause me some difficulty because of the inks I use with solid plates, halftones, and the like.

"Practical Hints On Presswork" and "Pressman's Ink Manual," two books you can secure from THE INLAND PRINTER's book department, contain information about inks. Get platen-press halftone inks and soft reducing halftone black for use on halftone and plate forms in cold weather and your ink troubles will be considerably relieved.

Lines Imperfectly Cast

We are sending you a column of our paper. The items marked were set on the same machine, one after the other. Will you please tell me what is wrong with that one item? The makeup man says it was cold metal and the pressman says the type is off its feet. According to measurements the slugs are all right.

In a case like this you might pull a proof of the item, after making sure the lines are not off their feet, and examine the face with a strong glass. It is apparent the faulty letters are due to imperfect casting, probably caused by metal trouble. The matter *may* be off its feet, but this is not apparent from the printed sample at hand.

Rebuilt Platen Press

We are purchasing a rebuilt heavy platen press to be used for light die-cutting and heavy type forms adaptable to platen presses. We have not been able to learn the correct maximum speed of operation nor the power of the motor necessary to drive it properly. Can you refer us to source of information or supply it?

This press when new requires a one-horse-power motor, and if your press is in good mechanical condition a reasonable maximum speed is fifteen hundred impressions an hour.

Overprint-Varnish Troubles

Enclosed are two samples of overprint varnishing. The same procedure was followed in both instances but the results on one seem to be a complete failure. On the satisfactory sample we used the solid zinc plate to apply the varnish after it had been used to print the black but for the other job we had a tint block made. Do you think the solid plate used for printing and varnishing on one sample was the answer?

You get better results overprinting a solid than when overprinting a screen but other causes for the difference in the samples is due to the choice of ink, which is quite as important as the varnish. The ink must leave the plate clean, it must lie

smoothly on the paper and it must be dry before the varnish is applied. There is a very noticeable difference between that tinted paper of one sample and the white enameled-coated paper of the other so we suggest that you have the inkmaker supply ink suited to the tinted paper.

Correct Humidity

Will you inform us as to the accepted correct humidity in a pressroom. We are confronted with quite a problem in this district as our summer humidity often registers as high as 75 degrees and is seldom below 45. Now that we are using artificial heat, humidity has gone down to around 20 degrees.

For best results, the pressroom requires a temperature of 75 degrees and moisture (humidity) of from 60 to 65 per cent and paper with 6 per cent moisture content. Under these conditions you should have the least trouble with paper, ink, rollers, in so far as offset, picking, curling, static, and poor drying of ink are concerned. Paper with 6 per cent moisture content may be bought; the paper should retain this content until the printing and binding are done and not be allowed to dry out before use.



"In the Days That Wuz"—Gossip and Tea

Cartoon by John T. Nolf, Printer-Artist

Humidity Indicator

We have heard of a humidity indicator in which the changing color is supplied by a chemical printing process. This turns blue in dry weather and pink if the humidity rises. Could you inform us if this result is obtained by the use of an ink and where the same may be secured?

If you will send us the name of the maker of this indicator we can send you reliable information. We are inclined to believe the change in color is from a chemical compound other than ink.

Two or More Colors

I am writing in regard to printing two or more colors from one plate. There are two ways of doing it, I am told. One is by tacking an abrasive paper over a type-high tint block and by selective cardboard overlays printing the colors where wanted. The other way is to paint an abrasive substance on the tint block, leaving only the part to print unpainted. The latter seems the better way as it would give a smooth print whereas the other way would give a stippled effect. Where can I get the stone paper and also the abrasive liquid? This liquid is black in color and dries hard in fifteen minutes.

We have no information of value on such a liquid as you mention. The popular method is to glue abrasive paper such as Aloxite or Niagara tympan or a fine number of sandpaper on the bottom of the wood base of a discarded electro or original plate, which is locked up with the face of the plate down on the stone. The sandpaper thus may be used as an improvised printing plate, printing much like a screen plate. Selective overlays of cardboard print the colors where wanted. It is customary to print a plate first in halftone black and then to color various parts of this picture by overprinting with colored transparent halftone inks.

Spot-Carbon Printing

Can you give us any information on spot-carbon printing? How the process is done, what extra equipment is necessary, if any, and the estimated cost of installing such a process?

A special carbon ink, to be obtained from your inkmaker, is used and you may print from either metal or rubber plates. The ink must be suited to the paper, press, and atmospheric conditions of the press-room in order that the carbonized portion of the sheet will yield copies. In other respects the process is like regular printing. We are also sending you the name of a concern that supplies equipment for carbonizing the entire surface of the sheet.

Various Questions

The enclosed halftone was printed on an 8 by 12 platen press with short fountain and three rollers. What is the cause of the excessive quantity of ink on the spots indicated? It was necessary to double roll but it did not prevent this accumulation of ink. In printing on antique-finish papers, should the printing be on the right

side of the sheet when printing only one side? What is the difference between base white and mixing white? How do these differ from fine body white? We have several steel chases for our 12 by 18 press that have been sprung so that forms cannot be locked up square in them without shimming with strips of paper. Can these chases be straightened? What make of cylinder press would you recommend for a school shop? We would want a press that is comparatively simple in construction and operation but which is capable of high quality work.

This halftone is too large to be printed satisfactorily on this small press without great waste of time. Such plates should go on your larger platen press. Use platen-press halftone inks. The heavy inking in spots is due to insufficient distribution of the quantity of ink fed from the fountain before the ink reached the halftone. On a small run you can distribute ink with a brayer and ink the disc with the brayer.

Tint base is a special white for use on coated paper when printing plates. Mixing white is used to mix tints for use on other than coated paper when opacity is not required. Body or cover white is used to mix opaque tints and as a ground color when opacity is required.

Chases may be straightened but if not sprung so that the form cannot rest flat on the bed of the press, it is not necessary. If the form is a rectangle it need not be absolutely parallel to the chase. You can make the print parallel to the edges of the sheet of paper by moving the gages.

The choice of a cylinder press rests on the size of the sheet you must print. Large cylinder and pony presses and several cylinder job presses give you quite a range of sizes from which to make your choice. All are capable of good work within their limitations and all are simple and easy to learn to operate; but a thorough knowledge of makeready, which is more important, is something quite different and requires time to learn. An expert can do nice work on any press, for makeready is the same on all cylinder presses, but a novice cannot do a nice job on the best press when he has learned to operate it in a few days under the instruction of an erector or pressman. He may know all the cams and gears and, with the automatic feeder, put all the sheets through perfectly but the various requirements of makeready are acquired only by experience.

It is customary to print on the right side of all papers but for various reasons the printing is often on the reverse side. Curly stock sometimes makes it preferable to print on the reverse side and in some cases a better print is secured with less trouble on the reverse side. Quite often the printing is done on the reverse side, accidentally, when the job is rushed.

Imitation Typewriter Printing

Some years ago the writer worked in shops where letters set in typewriter type were run on a job press and printed through some kind of cloth which gave the effect of letters typed on the typewriter. Will you describe this process and tell what kind of ink and cloth are used as we want to use this process in a campaign.

China silk of the same mesh or screen as typewriter ribbon, which may be obtained in department stores, is placed over the form and run down under the surrounding furniture. Some prefer to wet the silk with Sphinx paste and let it dry before placing it over the form. Another device is to stretch the silk from gripper to gripper, but this is not as good as the other method. A special ink to match the typewriter fill-in of name and address is used. While the two methods give fairly good results and are in common use, the best imitation is obtained by using an automatic ribbon attachment on the press which moves like the typewriter ribbon. We are sending you the names of the manufacturers of these attachments.

White Spots Due to Wear

We enclose a proof showing spots on the red plates. These plates have been used several years without showing this effect. This job had one hundred thousand impressions. The trouble appears only on the red run.

The white spots in the impression of the red plate are caused by dents or wear of the red plate. If this job is to be repeated, you might advantageously try rubber instead of metal for the red plate. If metal is preferred to rubber, you may have metal plates chromium- or nickel-plated for longer resistance to wear.

Thick Layer of Color

We are enclosing a sample of a card done with what is apparently a silk screen. Will you kindly advise if this is the process, and, if not, how this work is accomplished?

You are correct in your surmise that this is a piece of silk-screen-stencil paint work. The thick layers of color are obtained by this process. THE INLAND PRINTER can furnish you with a book describing silk-screen work.

Hektograph Ink on Press

Is it possible to print with hektograph ink on platen presses? Is there any particular difficulty using this method?

Hektograph ink is worked like the well known copying (copyable) ink and the only difficulty common to both is that, because they are (coal tar) colors, they spoil composition rollers. So it is customary to use the poorest set of rollers on this work. More copies can be obtained from a print of hektograph ink on smooth ledger or "duplicator" bonds than on regular bond papers.

I p Brevities



Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Modernized Em Rule

• The draughtsman's three-faced rule is now being offered to the printing trade. Its six edges have deep machine-cut scale-marking of ems from five point to twelve point. The three faces are deeply grooved to insure easy holding of the rule, the grooves being colored differently to distinguish the several measures which are designated in large figures, and in order that the user may become accustomed to picking up the rule according to the type measure he desires to use. The rule is just over ten inches in length and made of wood similar in color and texture to boxwood.

Standard Sizes for Bank Checks

• Printers who desire to inform their customers authoritatively on the standard sizes of bank checks, drafts, notes, and similar forms may procure from the Superintendent of Documents, Washington, D. C., the latest printed recommendations of the Division of Simplified Practice, Bureau of Standards. The American Bankers Association at its recent convention re-adopted the simplification program, recommending the adoption and adherence to the uniform sizes and uniform arrangement of subject matter. The fact that there are still many non-conformists makes possible some creative business for printers who specialize in such forms.

What the Tower of Babel Did

• Since the beginning of man, 6,760 different languages have been used in the world, according to the French Academy of Science. Of that number 2,796 are in use today, the most widely used being, in the order named, English, German, Russian, Spanish, French, and Italian. The Bible is said to be printed in seven hundred languages—more than any other book.

The Origin of Diaries

• Although men and women from the earliest antiquity have had various methods of recording on stone, walls, clay tablets, and other mediums for noting events affecting their daily lives, it was not until the close of the Renaissance that diaries began to have literary value. The invention of printing with movable type developed the idea. Travelers perhaps are given to the use of diaries or "journals" more than any other class of people.

Standardization of Color

• According to a Paris correspondent, an international color code which insures uniformity of colors and their varying shades the world over has been prepared by French scientists after long research. The code describes and explains 720 colors and shades and is designed to elimi-

nate the confusion that has existed between scientists and industrialists of different countries on account of the impossibility of accurately defining various shades of color. Tens of thousands of copies of the new code have been printed for the use of printers, papermakers, dyers, textile manufacturers, scientists, and industrialists having anything to do with colors.

Spectacles for Slug-casting Machines

• A new device for lessening eye-strain, avoiding wrong matrices and missing letters, has been invented by an English concern. The device is attached to linotypes and intertypes in front of the assembling elevator to magnify the identifying characters on the backs of the mats, thus making them more easily read by the operator. It is similar to the magnifying glass in front of cutting-machine gages, now becoming popular in this country.

The Truth About Wax Spray

• From what we believed to be a reliable source we secured information which appeared in an item, "How Wax Spray Started," on this page. The incorrectness of our previous item has since been called to our attention and we make haste to present the true facts. The wax spray was conceived and perfected by Allen L. Grammer, secretary of the Curtis Publishing Company, to make possible the increased use of color. At the time, the company used four-color work only in *The Ladies' Home Journal*, and to include it in a weekly magazine would have necessitated more floor space and more girls than were available or reasonable to use. The solution of this problem not only improved the quality of the color, but also made possible a new type of press—the web-fed rotary multi-color press now in use at the Curtis Publishing Company. Today's wide-spread use of the wax-spray method is well known to all printers.

What'll Be in a Name

• "There will come a day" said Richard de la Mar, prominent London publisher, "when no one will any more think of buying a book without first inquiring the publisher's name than he would now of buying a motor car without knowing the name of its maker." Format and typography, he says, will make the imprint easily recognizable. Legibility of a type face is the first test of its adaptability to general use, while familiarity with it has much to do with the ease with which it can be read.

Which: Gathering or Collating?

• A machinery firm having received many inquiries for a gathering machine had prepared specifications and quotations, only to find the prospects intended a collating or inseting machine. The result of their inquiries as to why the misconception was confirmation of the firm's position. Experts agreed: Gathering refers to collecting together consecutively of the sections forming a book. Insetting or collating describes the placing of two or more sections inside one, so that the final result is still one section. Let's keep our nomenclature straight!

Almanac Time

• The Arabic article *el*, and the word *manah*, "to count," is the origin of our modern "almanac." We have to go back to the time of the Alexandrian Greeks for the date of the origin of almanacs. They were first used in connection with astrology. The earliest mention of them was in the twelfth century. Regiomontanus is said to have printed the first almanac in 1475. During the Middle Ages, Nostradamus acquired considerable reputation as the maker of the most wonderful almanacs. In the sixteenth century they were given much to prophecies, astrological and otherwise, and continued much the same until early in the nineteenth century.

Purity of Advertising

• The Federal Trade Commission during the last fiscal year scrutinized 450,000 separate advertisements broadcast by radio and printed in newspapers and magazines and found only 3,179 appearing to be false or misleading to a degree warranting action by the Commission. This group of "off-color" advertisements represents about 7/10 of 1 per cent. The "Truth in Advertising" campaign which has been waged for the past twenty years or more deserves a cheer.

Films as Permanent Records

• It is well known that the largest banks make film records of all checks passing through their hands. Now, ten American institutions have combined to meet the expense of having films made of English works printed prior to 1550. The same committee has made a film of the New York Times from 1914-18 which is said to be more readable than the fast-fading original and likely to last much longer.

Self-Lighted Posters

• The discovery and development of a fluorescent ink for use in lithography enable production of posters readable in the dark without the use of any illumination except that contained in the ingredients of the ink. A high school student pursued his interest in "black light" to the point of developing the first set of colors.

DYNAMIC SYMMETRY IN LAYOUT

Not a complicated science, but a simple, practical principle that has been of help to many a typographer and compositor. Apply it to your preliminary thumbnail sketches. Space "symphonically divided" can't help but please

BY ALBERT L. WARINGTON AND SAMUEL WELO

OUR DISCUSSION on "The Uses of Dynamic Symmetry" in the September number of *THE INLAND PRINTER* brought forth a great deal of favorable comment, and it is somewhat gratifying to learn that there are so many interested in the subject. One man, in particular, told us that he got more practical information out of that short article than he did out of reading four weighty volumes. Somewhat flattering, but not surprising; for we, too, have searched in vain to find some dependable guide on dynamic symmetry in our own particular field—printing. So I guess we'll have to take the ball by the horns and work it out for ourselves. If we're right, so much the better. If we're wrong, then there's a

fine chance for some genuine authority to come along and help to set us straight.

We wonder sometimes if the exponents of dynamic symmetry ever heard of the graphic arts. Or do they deny (perish the thought!) that such a common, mundane commodity as printing deserves the dignity of associating with such divine law?

Some printers have told us that it is all "so much Greek" to them—too much criss-cross. Their minds become confused. So there you are.

The fact of the matter is that all our minds are somewhat confused when it comes to typography. The application of dynamic symmetry will prove to be the most useful tool in the wide-awake typographer's kit—a tool that will help him

bring order out of chaos. That's the word—order. It is the lack of order in much of our typography that makes it so controversial. Hence we have such a wide divergence of opinion on the merits of this or that piece of work. Right here would be a good place to make so bold as to say that were all of our work patterned upon the principle of dynamic symmetry there would be little or no room left for argument! Too strong?

Composition is a creation of the mind. It is well nigh impossible, then, for the creator to produce an orderly picture from a mind that is floundering in a sea of disorder.

In music, in art, in architecture, the same problem exists. The very souls of the world's great artists are in tune with nature and the harmony is given expression in their work.

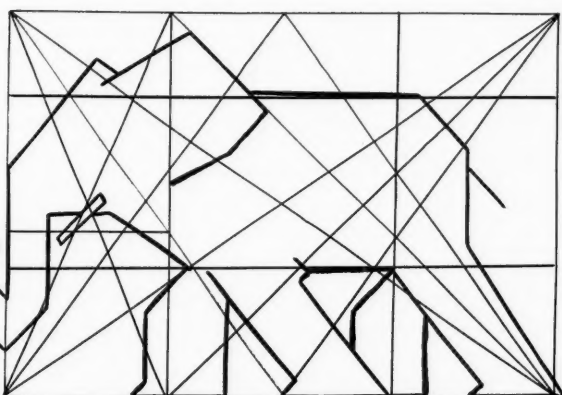
We used to wonder why the philosophers of old stressed mathematics to their pupils so much.

It is easy to see now. In mathematics we have truth. Two plus two equals four—and always will. So on up the mathematical ladder until the whole universe is



(Courtesy Meinzing Foundation of Art, Detroit)

Figure 1. Showing dynamic symmetry as it can be measured in trees. The perpendicular line in this case is placed from the left margin the same distance as the width of the added area to the square that makes the root-two rectangle. Tall rectangle that's thus formed is the "reciprocal"



(Courtesy Meinzing Foundation of Art, Detroit)

Figure 2. The "pulling power" of the elephant doesn't just happen. It definitely can be scaled in the same manner that all natural things can be scaled. Every section is in perfect harmony with the whole

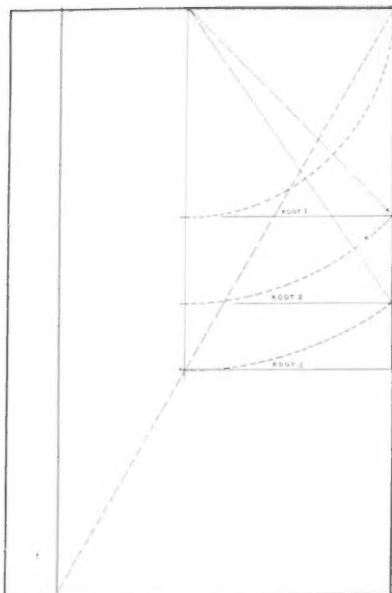


Figure 3. A simple method to employ in converting irregular rectangles into harmonious ones

taken in. For such is dynamic symmetry—*natural law*. Look about you and see.

Fred. Meininger, of the Meininger Foundation of Art, Detroit, is a great enthusiast on the subject, and applies his enthusiasm in the teaching of the principle in all branches of art. He aptly terms dynamic symmetry the “*symphonic division of space*.” We like the definition too. It defines it so much more adequately than the bald phrase itself.

But don’t let us become confused in the very definition of the term. To some it conjures up pictures of a *swishing*, visible movement. This is far from being the actual case. A flower, because it is patterned on the order of true dynamics, abounds with dynamic symmetry. It exudes rhythm, balance, proportion, unity—and, above all, *order*.

And it is upon this conception of order that lies the future of our art—if it is to be worthy of the name.

We’ll leave it to the Einsteins to worry about the spatial areas of the universe, and confine ourselves to the symphonic division of that little area of white paper in front of us.

Before we can even begin properly to divide this sheet of paper into harmonious areas we must have a real starting point.

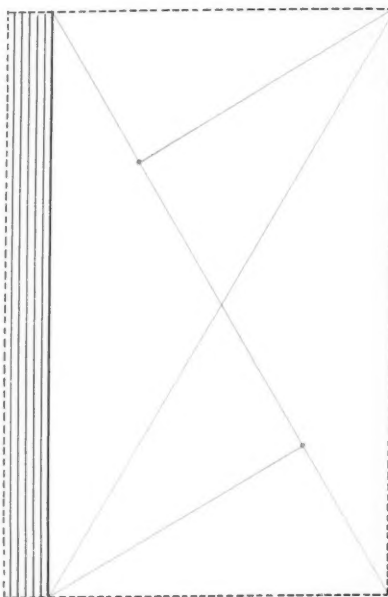


Figure 4. After drawing the diagonals in the rectangle you draw lines at right angles to these diagonals from the corners as indicated above

And the real starting point is the *feeling* of a relationship—call it Relativity if you’re not afraid—between all natural things we behold.

To show what we mean, we have made a sketch of a tree (Figure 1) and of an elephant (Figure 2). The tree is shown in a root-two rectangle. Notice how the branches definitely follow the diagonals; how the ground at the bottom occupies the part added to the square. If you will observe the contours of all trees you will be able to measure them with the yard-

stick of one of the root rectangles. And you must admit that all trees have a pleasing effect on the eye—yet all may be shaped differently.

Notice the break-down of the elephant. Every section is in perfect harmony with the whole. You cannot deny there is plenty of movement there.

We could show how it applies to a man, a bird, or anything that lives. But just take our word for it. All we’re concerned about here is to present the analogy in as simple a way as possible. If we apply this

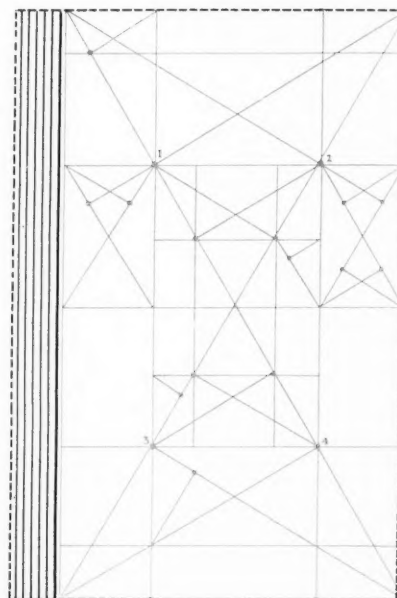
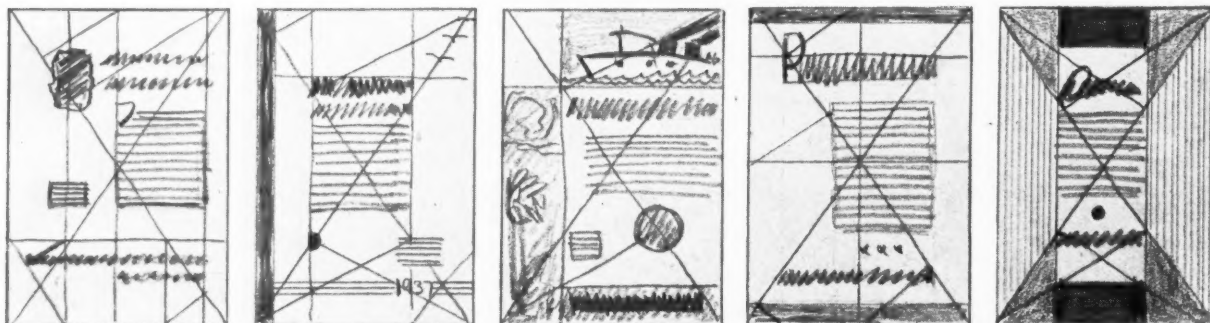


Figure 5. A root-three rectangle here minutely divided by drawing right angles to the diagonals. Then, by drawing perpendiculars and horizontals through the intersections, the areas created, no matter how small, are in harmony with the parent plane, as is shown in the diagram above

natural law to our work the results will always be pleasing to the eye, which is constructed to absorb such harmony with ease—and likewise to repel the incongruous picture. Harmony is what we seek.



The first step in any kind of layout work is the thumbnail sketch. Get your pencil working on a desk pad; it’s a great way to germinate ideas. Make your sketch in the same proportions as your finished job. Sketch the pattern of dynamic symmetry and build your picture on the pattern. Then, when you have obtained what you want, make an accurate layout. You will be surprised when you discover how positive this method of working can be

And our starting point is the square—Unity, or Root One. To form a harmonious rectangle we must add a portion that is in harmony with the square. The method of doing this was explained in our previous article.

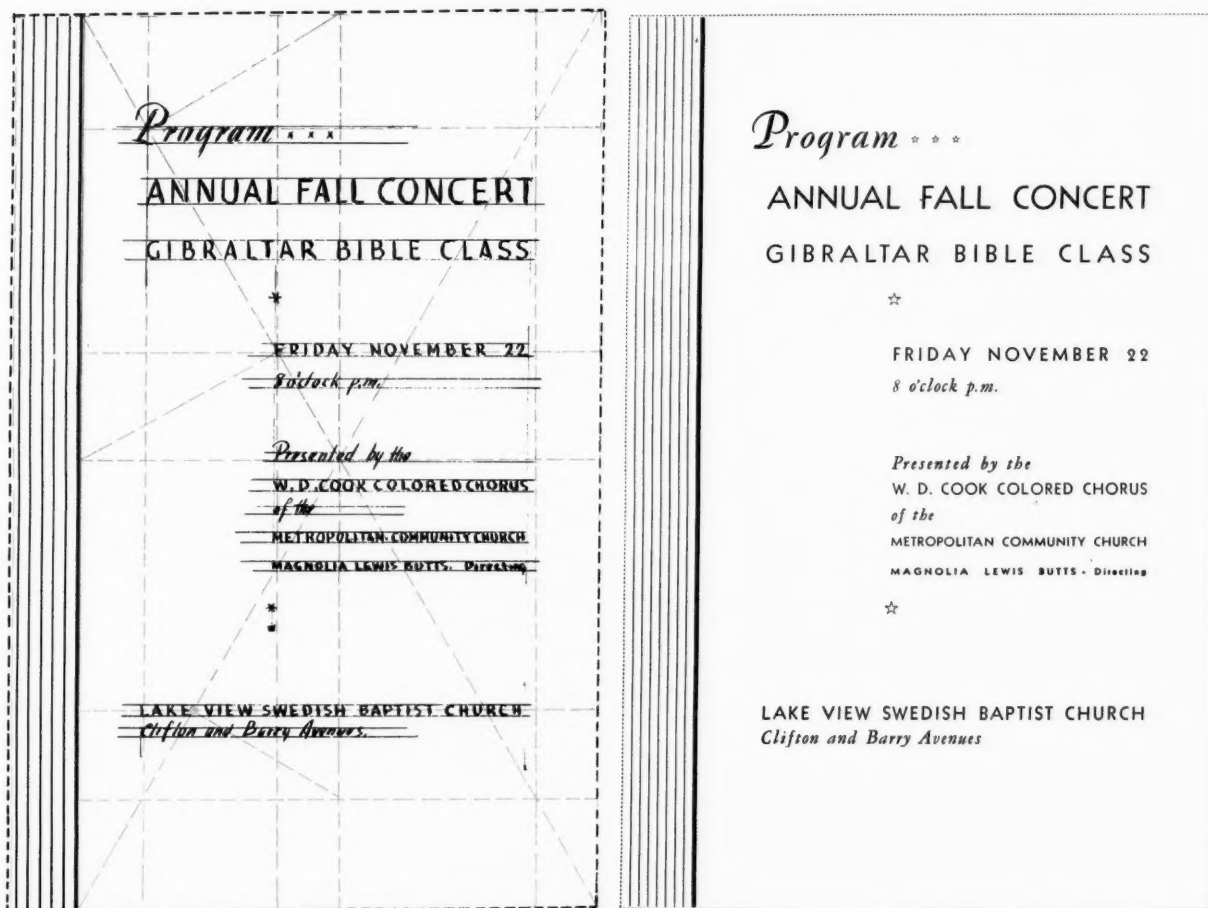
It is quite clear that when standard paper sizes were determined years ago, the committee appointed wasn't very much concerned about harmonious rectangles. So today we have the 8½-by-

which applies to all of the root rectangles. We had thought it advisable to use this method only in the rectangle of the Whirling Square. Experimentation has shown us that Mr. Foss' method is quite right, and simplifies our task immensely.

The method is simply to draw a line at right angles to the diagonals, from the corners to the diagonals. In Figure 4 we show what we mean. In Figure 5 we have gone into it in earnest. You will see that

old-rectangle" we have disorder to begin with—and disorder and confusion to finish with. This is contrary to the opinion of many authorities but it is our experience and conviction, and we pass it on. If you ignore this elementary truth you will face disappointment at the start.

The intersection of the diagonals and the lines that are drawn at right angles create the natural eye-entry spots, no matter how small the area may be. In



Figures 6 and 7. A simple title page symphonically divided, using a root-three rectangle on a 6 by 9 page, creating a scientifically balanced typographic picture that can't help but please the eye. A study of the layout on the left will show that there's a definite position and width for each line

11-inch, the 6- by 9-inch, the 7- by 10½-inch—all illegitimates to the student of dynamic symmetry. But until such time as the movement becomes great enough for such a major change we'll have to worry along with what we have.

Let us start with a 6- by 9-inch page—the old standby. We must first convert this into a perfect rectangle. This is done by printing a few light rules in the superfluous area—and forgetting about them. (See Figure 3, which shows the method of converting rectangles.)

To Glenn Foss, of Livingston, New York, we are grateful for showing us a method of harmoniously dividing areas,

all areas thus created are in perfect harmony. This in no way conflicts with the method pointed out in the preceding article. It is merely a simpler way of doing it.

We'll admit that Figure 5 looks like a jig-saw puzzle—but what possibilities lie in such a pattern! Definite spots and areas are created upon which to lay our typographic picture—so that when the pattern is removed we have harmony—just what we started out to get. It is necessary of course to make only a very few of these divisions in the average layout. Make more only as you need them.

Remember—we must have a true rectangular plane to work on. In the “any-

Figure 5 the four main “hot-spots” are numbered in their importance, 1-2-3-4. The others are shown with a heavy dot.

In Figure 6 we show a title page using some of the pattern as in Figure 5. Figure 7 shows this page as it would look without the pattern. Study these carefully and then concentrate on Figure 7. There is nothing magic about its pleasing appearance. The space is symphonically divided and can't help but please.

This, then, is the essence of dynamic symmetry. It is up to the individual student constantly to observe and diligently practice its application. As we said before, it is but a starting point. However

it does put into the typographer's hand a method of attaining the utmost variety of layouts. All could be different—just as different as the beetle is from the butterfly—yet all based on harmony, rhythm, balance, proportion, and unity; all showing a definitely pleasing appearance.

We repeat that the knowledge of dynamic symmetry is not, in itself, sufficient to produce sparkling typography. It is simply a foundation. With it must go the ability to analyze copy, choose type faces,

attain contrast and balance. All of which comes through constant practice and application.

It is impossible in these short articles to explore thoroughly the vast possibilities of dynamic symmetry in typography. It is doubtful, too, whether very much good would come out of it. The "good" of it must come from within the typographer. We hope enough has been given to arouse sufficient curiosity to seek further. We know *we're* going to.

WORD-STUDENT SCANS HEADLINES

By Edward N. Teall

BACK in the dictionary business, and working on compound words: that's me! Studying words again; words and their ways—and just naturally passing on to my INLAND PRINTER audience some of the interesting things that turn up. This, in hope that the notes will prove helpful, in a practical way, to all you printer folk; not only to proofreaders and compositors, or to writers and editors, but also to executives in the printing business. Plant owners and print salesmen ought to be interested in such matters, for correct handling of words improves the product, and bad handling drags it down.

Many a man in the business end of printing is quick to see the virtues and the faults in typing, presswork, and makeup, but woefully blind to such matters as compounding, capitalization, and division of words in the text. If the customers and readers were no more keen about these things it wouldn't make much difference whether the work was high-class or sloppy; but they do know and notice, and that "means something."

Well, if you want to get an idea of what America is doing with its words nowadays, just take a gander (as they say) at the newspaper headlines. You'll see some things that will amuse you—startle you—and then set you thinking about the wonders of "English as she is wrote" today. Some of the words are like acrobats or contortionists; some like trained animals jumping through hoops of fire.

English words are tricky. In grammar school the boys and girls used to be taught that each word was a distinct and identifiable "part of speech." But many of our words have several uses; "iron" can be a noun, name of a substance—a verb, "to iron a shirt"—or an adjective, as in "an iron kettle." "Survey" appears sometimes as a noun, sometimes as a verb. The same is true of "progress"—and so it is impossible to tell, without

context, what this headline means: "Surveys Progress on Seventh Avenue." The words by themselves might mean that some one is making a survey of the avenue's progress, or that surveys in the avenue are progressing.

Taking them as they come, in an unarranged collection of clippings, the next thing that turns up is this: "Rewed Year after Secret Marriage." If you can see that at once as "re-wed," well, your mind works faster than mine. The first impression I get, in a flash, is that someone is "rewed" something. The mind does work fast, and in a fraction of a second the thing clears up, so that a reader who doesn't have to fuss about such matters isn't even conscious of any inconvenience. But—a wee bit of a hyphen in there would have made a whale of a difference in sureness of effect.

Next! I would really like to know whether the head-writer or the compositor and proofreader produced this one: "SPANISH CADETSHIP HERE ON WORLD TRIP." Doesn't "cadetship" give you the idea "state or condition of being a cadet"? Of course it really refers to a cadet ship on which Spanish boys are making a cruise. Tightness of the line cannot be used as an alibi, because actually the line is just the tiny bit short of fullness that an added hyphen would have accounted for.

Did the writer who produced "LINDY SPEEDS OVER SEA LAP IN FAST TIME" mean to tell us that Lindy sped an oversea lap, or that he sped over a sea-lap? Perhaps this is fussy, quibbly; but I would be afraid that head-writer might sometime mess up an important head. (By the way, since we are so interested in compounding: just notice the difference between "head writer," the head of a staff of writers, and "head-writer," one who writes heads. That's what hyphens do!)

"Payment in Gold Clause Defined" is not exactly luminous. It means that a definition has been given of what is re-

quired, in the way of debt payment, by the gold clause, as seen by the Supreme Court. It would have been better this way: "Payment-in-gold Clause Defined." Don't you think so? The reader expects to use his wits, but he also expects as much coöperation as possible.

Just one more of these somewhat ambiguity-weakened lines: "Still Tender Shoots Two U. S. Dry Agents." The headline is always more or less of a "snap" shot. Its aim would be more sure, in this instance, if the hyphen were enlisted: "Still-tender Shoots Two Agents." It really isn't a matter of shoots that are tender, like asparagus in the springtime.

Now, let's go a bit deeper. The headline writers do some amazing things in the way of saying much in small compass. "Palace Show Host to Repeat Visitors." Repeat visitors are of course those who are sufficiently pleased with what they see to come again, repeat their visit. "Net Play Site Picked": that is, a decision has been made as to where a tennis tourney is to be played.

Murder committed in an opera house becomes an "opera murder." "Job Insurance Merit Rating" would puzzle a newcomer from abroad, studying English. And how is this for piling up words without syntax, and counting on your readers to be smart enough to get you as fast as newspaper readers expect to get the day's chapter of human history: "Auto Crash Face Scars Called Tragic by Doctors"? And how about "Need for Youth Aid Cut by Trade Gain"?

Again: There had been talk about the clash between the Roosevelt administration and the Supreme Court over the New Deal program. It had been rumored that the President would hold a conference for discussion of measures to be taken. Back of the immediate situation was the long history of NRA, AAA, and other items of New Deal government. Was the administration to accept frustration? Should it press for a constitutional amendment, or lock horns with the court, to protect its legislation when pushed through Congress?

All these things were factors in the situation back of the story over which the head-writer placed this line: "White House Denies Court Parley Plans." That represents the skill of the head-makers in jamming a big idea into few words; the triumph of mind over space. It also, to my way of thinking, demonstrated the quickness and adaptability of the American mind. Readers have to be smart to take in the meaning of such wordings. We are good at shorthand. And it's a great and wonderful language that can be used that way.

Typographic CLINIC

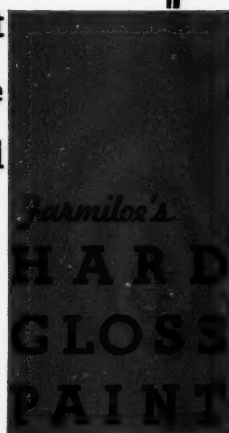
• Just for a change, examples for comparison come this month from schools. In each case the original, on the left, is by a printing student of Hull (England) Technical College, reproduced from the "Year Book." Resets on the right are by pupils of Cass Technical High School, Detroit. The comparison is made possible by the courtesy of Ralph W. Polk, supervisor of printing instruction of the Detroit Public Schools, who, in a letter accompanying the resets, states: "These specimens are strictly students' work. We don't pretend here; we realize that it isn't fair to the boys for us older heads to pick the frosting off their cake." Comment is by the Editor.

• Whether this is an advertisement, cover, or something else, is not disclosed, so analysis is difficult. Due to the use of color and the modern type, it makes a stronger first impression than the reset (right). It should more surely attract attention. However, it lacks unity and on that account mainly this critic regards the reset superior. The forceful merit of the panel would be retained entirely with a border, complete except where broken by the color panel, although the word, "Economical"—and therefore "Durable" and "Brilliant"—would have to be smaller. Incidentally, the two lines at the top would appear inside the border. Finally, lack of unity—due to too many individual eye-arresting units—is aggravated by the disordered display of the signature, which, in view of white space elsewhere, crowds the main display lines too

closely. These lines are not in the position their importance justifies, and in the reset they are. As in the original, there is too much open space in the reset and, as there, it is not well distributed. Except where there is a considerable amount there is very little; in fact, in view of so much space at the two points, the type at top and bottom is quite crowded. It is well to mention here that line spacing, which is adequate in a compact display, will appear inadequate in an open one. To square the three main lines, letterspacing is more successful in the reset, but too much was attempted in the effort to set such words as "Brilliant" and "Economical" in even measure. Finally, to conclude, the original looks like an advertisement or a cover, and the reset like a title page.

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S.W.1

THE PROTECTIVE PAINT WITH
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- Economical
- Brilliant
- Durable

T.W. FARMILOE LTD., ROCHESTER ROW, LONDON S.W.1

Telephone: Victoria 4480 Telegrams: "Farmiloe, Sowest, London"
Works: Westminster, S.W. Nine Elms Lane, S.W. Limehouse, E.
Mitcham, Surrey Irish Service Depot at 1 Oxford Street, Belfast
Agents for North of England & Scotland: Foster, Blackett & James, Ltd. Huddersfield, Yorkshire

RICHEST IN VITAMINS

FULL OF CONCENTRATED SUNSHINE

Eat **J.L.**

DATES

for your Health's Sake

HOCHART & Co. Ltd. 7 St. James St., Covent Garden, W.1

• Again the English example (above) seems to have greater merit in qualities which get attention and arouse interest than the Detroit pupil's work. On the other hand, the layout—achieved more or less independently of any thought toward the most effectual arrangement of copy for the sake of clarity and impressiveness—appears to have been of first consideration, interpretation second. From the standpoint of display values, note that features of interest to the reader and potential buyer are submerged. "J. L." and "Dates" answer the question, "What?", which De Vinne advocated asking oneself to determine the main display, but the two features in small type in the upper left-hand

corner appeal to a reader's self interest, so, it seems, should be more effectual as lead display. Layout is "tricky" and this element of novelty contributes to display effectiveness, but, after all, the purpose of advertising is to influence people one's way and, to repeat, requires that their self-interest be stressed in display.

• Friend Polk's pupil turns in a straightforward composition. It will neither offend nor excite, but, because of better interpretation of display values, should command greater interest. With "Full of concentrated sunshine" and "Richest in vitamins" displayed more in keeping with the first line, as the copy deserves, improvement would result. Anyway, it is neat and clean.

For Your Health's Sake! Eat—

J.L DATES

FULL OF CONCENTRATED SUNSHINE
RICHEST IN VITAMINS

HOCHARD & CO. LTD. 7 St. James Street, Covent Garden, W.1.

ORIENT LINE

TO GIBRALTAR

PORT SAID - NAPLES

TOULOUSE - PALMA

ANDERSON, GREEN & CO., LTD.,
5 FENCHURCH AVENUE, LONDON, E.C.3.

• Here the situation is reversed; for getting attention, the Detroit entry (below) rates higher. Whatever may be said against centered layout, color here creates

emphasis; and with brief copy like this "cap" composition is all right. Transposing the words in the third line would eliminate the bad "break" in the main group.

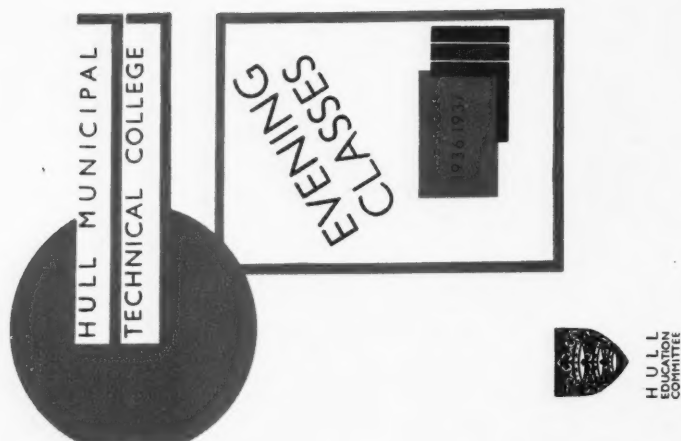
To GIBRALTAR
TOULOUSE - PALMA
PORT SAID - NAPLES

ANDERSON, GREEN & COMPANY, LTD.
5 Fenchurch Avenue, London, E. C. 3

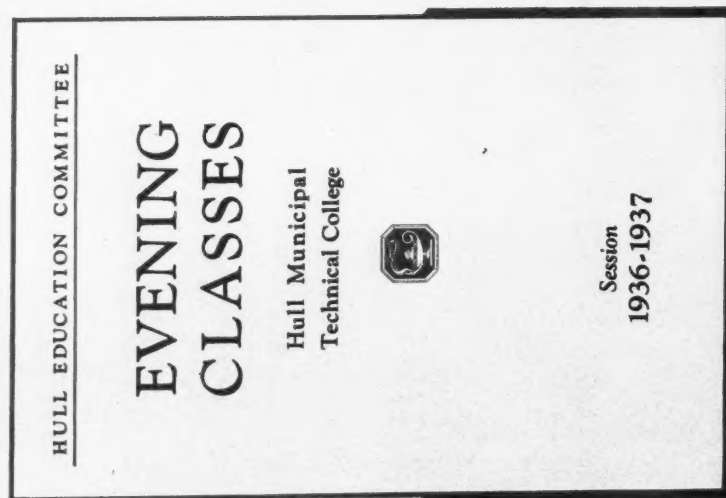
• Stated destinations of the line's boats—also, although not so essentially, the two final lines—should be larger to balance the main display and provide better distri-

bution of white space. The second feature would be improved if the three lines giving destinations were stepped, the second centered, the third flush on right.

- But the Detroit interpretation is equally disappointing, if at the other extreme. A cover was indicated, but a title page resulted—and a title page as insipid as the original, obviously a cover or placard, is bizarre. It is only because this reset is sounder from a display standpoint and should offend no one that we prefer it. The most interesting feature results, perhaps, from the use of thicker rules around the bottom of the border than around the top, thereby rather skilfully and artfully balancing the relatively excessive mass of type at the top.



- Here's the cover of the book. While it would be characterized "modern", it is as much overdone as the weird bent-rule work of the '80's. Incidentally, such so-called "modern" work is now passe. Ornament stifles type; and the sole reason for any printing is the copy. Indeed, this page recalls the story of a visitor at an art gallery exclaiming, "Oh, what a pretty frame!" forgetting, apparently, all about the Corot it held. Off-the-horizontal layout is often decidedly effective, but the two lines so arranged in the vertical-horizontal panel are here most disturbing.





PRINTING AROUND

THE WORLD

French Service Bureau

- Some of the services rendered by the French Office for Printing Technique include: Expert analysis of paper; print-shop analysis of cut-rooms and machine-composition rooms; study of proper lighting; study and research on the status and validity of firms; technical study of heating and general conditions of a plant; also, technical translation of foreign languages, and information and literature concerning all existing printing processes.

Fifty Years of Printing Academy

- The oldest educational institution in the graphic arts, The Printing Master School of Leipsic, recently celebrated its fiftieth anniversary. This school was a pioneer in the field of training superior printing craftsmen and executives on the European Continent. As a tribute to its achievements, the Master Printers' Federation created additional free scholarships and established a large Bruno-Metzel Memorial Foundation fund for the benefit of the school.

Increase of Swiss Unemployed

- The highest figure of unemployed printers in Switzerland has been reached a short time ago. Out of a total of nine hundred unemployed, the various trade groups are represented as follows: Hand compositors, 543; lino and monotype operators, 84; pressmen, 236; stereotypers, 14; proofreaders and foremen, 15; combination men, 8.

English-Gaelic Bible

- An English-Gaelic New Testament of nine hundred pages set in parallel columns is being printed by the National Bible Society of Scotland. It has been in preparation for a number of years to meet a big demand for it in America, Canada, and Australia. The society intends to complete and publish similarly the entire Bible.

New School of Lithography

- A new school for apprentices in the lithographic industry has been opened in Copenhagen, Denmark. A study course of six weeks is planned for each apprentice every year, and in order to become a journeyman an apprentice must first complete at least four of these six weeks courses. The machines and the operation of the school are furnished by the master lithographers and education authorities.

Indian Printing Exhibition

- The first exhibition of printing and allied industries to be held in the western part of India will be undertaken by the Poona Printers Association, February 7 to March 15. Not being a manufacturing country, India depends on for-

eign supplies for even ordinary mechanical aids in the printing business. The promoters declare the forthcoming exhibition will therefore provide a unique opportunity for manufacturers and their agents to display their goods.

Always on the Run!

- In this country it's baseball teams—in England it's racing! The Eleventh Annual Five-Miles Team and Individual Cross-Country Championship of the Printing and Allied Trades was reported recently at Imber Court, East Molesey. The events were run off under the auspices of the Printing and Allied Trades Charity Sports Association.

International Congress

- The invitation of the Hungarian Federation of Master Printers to hold the 1937 meeting of the International Congress of Master Printers at Budapest has been accepted by the governing council, and the tentative dates of August 12 and 13 have been agreed upon. Practically all of the printers' organizations of Europe are affiliated with the Congress.

Tip for Circulation Managers!

- The National Association of German Newspaper Publishers decided to send all marriage-registration offices in the country a number of free subscription blanks, these to be given to newlyweds on the day of registration. The blanks entitle the holder to one month's free subscription to a newspaper.

Substitute for Rubber?

- We read in the German Master Printers' official organ that the chemical master minds, after more than thirty years of experimenting, have succeeded in producing a substitute for rubber. This new product, called Buna, is said to be 30 per cent stronger than natural rubber. It is used for printing rollers and blankets.

Russia's Largest Print Shop

- At a cost of over \$50,000,000 Russia is building a printing plant at Perm which will produce 120,000,000 books a year, the largest printing and binding concern in the Soviet Republics.

Austria Against Price Cutting

- The printing establishments and craft unions of Austria, on October 1, 1936, drew up and accepted an agreement militating against price cutting and cheap competition. A complete cost system was worked out, and the price schedules stipulated must be observed by law under the jurisdiction of arbitration juries, elected by the industry.

Holite Mat Material

- The Holite Press (46 Fleet Street, London, E. C. 4) has received world-wide patents for the manufacture of a new mat material which is said to possess outstanding features. According to reports, a Holite mat can be produced within five minutes and a plate made from it in less than four minutes; complete sets of four-color plates can be produced within half an hour, and hundreds of thousands of impressions can be made from a Holite plate without any noticeable abuse. Even the German printing magazines speak highly of this new mat material.

Largest Medical Library

- The Army Medical Library in Washington, D. C., celebrated the one-hundredth anniversary of its founding. This library is regarded as the largest professional library in the world, containing at the present over 900,000 volumes.

Demise of Oldest Newspaper

- *Gazet van Gent*, said to be the oldest newspaper in the world, recently ended its publication of almost three hundred years, due to lack of funds. It was first issued in Ghent, Belgium, January 1, 1666, as a bi-weekly newspaper, but later became a daily. The only known interruption of its publication was during the World War when, in the course of the German Occupation of Belgium, it refused German censorship.

World Exposition in Paris

- The International Institute for Documentation will hold its next International Congress in coöperation with the World Exposition in Paris from August 16 to 21 in 1937.

Printer Created King Edward Stamp

- Bernard Guy Harrison, a London printer of the sixth generation, created England's most important printed job of 1936, the stamp bearing the head of King Edward VIII, of which 300,000 copies were ordered from a printing plant that has been in business for 186 years.

Awards for Length of Services

- It has become more and more the custom in Central European countries to award the faithful services of printing employes with bonuses and gold medals, generally in the presence of the city elders, the employers, and employes of the town's printing concerns.

Australian Printers

- According to the Year Book, just published by the Public Printer of the Australian Government, there are in that country 931 printing plants doing general printing and bookbinding with 14,461 employes, and 441 newspaper and periodical plants employing 8,080 persons.

Miniature News Plant

By IRVING ROWELL and JOHN W. FLEMING

A MINATURE model of the mechanical departments of a big metropolitan newspaper plant, complete in every detail, even to the location and number of desks and office telephones, was recently completed and issued a newspaper printed from plates reduced to one inch by three-quarters of an inch, believed to be the smallest reduction ever made with the resultant printed matter fairly readable. The model, an exact replica inside and out of the mechanical departments of the *Evening News*, Buffalo, New York, was made by Charles Beenau, a nationally known model builder and for the past eighteen years a linotype operator on the paper, and Franklin Meno.



The complete model of the Buffalo NEWS plant—compare size of model with individual at left

Weighing three hundred pounds, and standing three feet high by five feet square, the model represents sixty-five hundred hours of work over a period of eighteen months. Into the model went \$500 of materials. The base is maple and walnut, while the walls and floors are of tempered pressboard, and the windows are of clear fiberloid, the roof being of fine gravel spread on glue.

The two ends of the larger building lift off to give a view of the interior. Illumination is from one hundred tiny lamps, these requiring two hundred wires to the hook-up in the base. To get the imitation red brick exterior, linotype slugs were separated by parallel rules and then were built into a block one foot square. From this block the brick design was printed on heavy red paper which was finally pasted on the outer walls.

On the main floor of the larger building are three tiny presses made of brass, fiberloid, and maple doweling, each press being $3\frac{1}{2}$ inches high with levers one-eighth inch long and one-sixteenth

inch wide, and completely equipped down to the least detail of the three huge presses in the *Evening News* plant. Special tools had to be designed and built to cut the cams and gears for these pygmy presses, which took five months to construct, and from the plates of which the liliputian edition of the *News* was printed. In the basement, below the pygmy presses, can be seen the miniature paper feeders. On the second floor, above the presses, is seen the financial department with each and every mechanical facility for getting financial



The press in miniature—notice tip of pencil at lower right

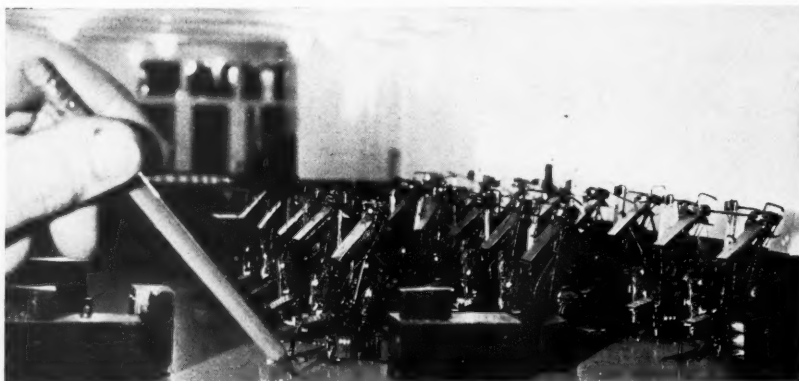
in the exact locations as in the *News* plant proper. These add to the illusion.

On the main floor in the smaller building, which is two feet high, are seen two tiny presses of twelve units each, a miniature automatic plate-caster, and the mail room with tiny trucks loaded with newspapers. On the second floor is seen the composing room with its battery of thirty-two linotype machines, each $2\frac{3}{8}$ inches high, and each in its proper location with regard to the *News* plant.

The linotype machines are made of aluminum, maple, fiberloid, wire, and thread, and each unit has on it every piece of equipment found on machines of regulation size. Also on the second floor of the smaller building are seen the stereotype department, the photoengraving room, and the wire-photo apparatus.

In the basement of the model building is seen the engine room, and on top of the roof is the penthouse used by the photographers as a developing room, these being in the model just as they are in the original plant of the *Evening News*.

The model now has a place in the lobby of the *Evening News* building, at the Main Street entrance, and has been attracting large crowds daily, many expressing their amazement at the accuracy with which the model was constructed.



The linotype department, in miniature plant as located in the original—note fingers and pencil

The Month's News

Brief mention of persons, products, processes, and organizations; a summary of printing and allied-trade events and comment that covers the past, the present, and the future

Paper Concern's Novel Advertising

Unique stunts in advertising can frequently be used with considerable effectiveness, and often it is the unusual idea that grips the attention and "brings home the bacon." This has been demonstrated by the Stanford Paper Company, of Washington, which has used several novel plans with business-getting results. One such plan has been to furnish paper napkins for luncheons of the various service clubs, these napkins bearing such printed slogans as "Have Stanford Paper Company on your lips when you want something in paper." Another stunt which produced good results consisted of small blocks of wood placed at each plate on the luncheon tables, each block bearing the message, "We're less than a block from you when you want anything in paper—use the phone at your elbow."

The company recently introduced a house-organ, "I See By the Paper." This deals with trade personalities and carries a lead article each month devoted to technical discussions or news of new products. Each issue is being printed on a different paper stock, thus injecting selling punch into the house-organ, and an item in a box describes the paper, its size, weight, and production possibilities.

Southern News-print Plant Started

Added impetus to the development of southern pine as a material for making news-print and other papers is being given through the construction of a new plant at Port St. Joe, Florida. While it is stated that the immediate output of the plant as soon as construction is completed will be box boards, the commercial development of news-print from pulp made from southern pine will be carried on in an annex to the main plant. The project, the construction of which was started on January 12, 1937, is being carried out by the Meade Corporation, of Chillicothe, Ohio, and the Almours Securities, Incorporated, and will cost around \$20,000,000.

Corvinus Type Patented

Word has been received from E. Leipprand, vice-president of the Bauer Type Foundry, Incorporated, New York City, to the effect that the company has succeeded in obtaining a design patent for its type face known as Corvinus. It has been the opinion in the past, it is stated, that type faces were not patentable, but the design of type, that is, its form and style, is eligible to patent protection provided it differs sufficiently from already existing designs. Patent rights were issued earlier for Trafton Script, and now Corvinus has been made the exclusive patented property of the Bauer company, under United States design patent number 192093, issued November 24, 1936.

A. St. E. Southworth Dies

Arthur St. Elmo Southworth, founder of Munroe & Southworth, printers, Chicago, and formerly active in printers' organizations, both local and national, passed away on Thursday, January 7, at the age of sixty-nine. Mr. Southworth, who retired from active business about fifteen years ago, was president of the Chicago Typothetae during 1909 and 1910, also treasurer of the United Typothetae of America for several years and served as president of that body for the term of 1918-1919. He located in Chicago in 1895 after having learned the printing trade in Algonquin, Henry County, Illinois, where he was born. He became a member of the firm of Southworth & Truax the same year, and two



A. ST. E. SOUTHWORTH

years later, in 1897, founded the company which still carries the firm name of Munroe & Southworth and in which his son, A. B. Southworth, remains active. Mr. Southworth died at the North Shore Hotel, Evanston, Illinois. He is survived by his widow; a son, A. Bodine Southworth; and a sister, Mrs. William S. McConnell, of Woodstock, Illinois. Funeral services were held on Saturday, January 9, at Woodstock.

Census Bureau Reports

In its report covering the census of business for the year 1935, the Bureau of the Census, Department of Commerce of the United States, lists printing and publishing firms doing business of less than \$5,000 for the year, such firms not being included in the regular Biennial Census of Manufacture. Given figures show the number of these firms as 12,640, with 13,004 proprietors, and total receipts of \$31,891,000. In addition to the proprietors there are 10,259 employees, with a total payroll now amounting to \$6,271,000. These figures provide an interesting study. The average receipts of these 12,640 firms for the year would be about \$2,523, while the average yearly wages of the 10,259 employees would be about \$611.26—or about \$11.75 a week.

It is stated that "many of these establishments are engaged in the printing and publishing of rural newspapers, and the receipts for this classification include revenue from the sale of advertising, from subscriptions, and from job printing." Establishments engaged essentially in retailing stationery, though rendering a printing service as well, it is said, are included in the Census of Retail Trade."

In this connection the *Typothetae Bulletin* for January 15 cites figures given in the recent catalog of R. L. Polk and Company, directory publishers, which, it is said, lists 27,429 job-printing establishments in the United States, of which 5,710 are rated over \$5,000; 13,582 are rated over \$1,000, leaving 13,847 rated at less than \$1,000.

Chicago Firms Merge

Announcement was made during the past month of the merger of the Max Lau Colortype and Lithographic Corporation and the Dorsey Montgomery Corporation, both of Chicago. The business, combining the production of printing and lithography, will be conducted under the name, Dorsey Montgomery Corporation.

H. A. Porter Sees Prime Year

Wheels will really hum in the printing field during 1937, in the opinion of H. A. Porter, vice-president in charge of sales of the Harris Seybold Potter Company, Cleveland, Ohio. "Lithographers and printers, large and small, are going to sell far more of their product in 1937 than ever before," he says, and ventures the prediction that during that period the demand for modern high-speed printing equipment in all branches of the graphic arts industry is likely to reach an all-time high level. At the same time, Harris Seybold Potter reports an enthusiastic reception to the company's eight new models of offset presses "in sizes to give complete coverage of the market."

Long-time Customers Listed

Our congratulations are herewith extended to Crane and Company, Incorporated, of Topeka, Kansas, for the excellent idea used as the basis of a mimeographed letter, dated December 28, 1936, and carrying the heading, "Semi-Centennial Evidence." The letter started: "We are inclined to be proud of the following list of [printing] customers with whom we have had the privilege of dealing continuously." Then followed the list—twelve firm names under the heading "More Than Fifty Years," nine firms more than forty years, nine more than thirty years, fourteen more than twenty-five years, three more than twenty years, and four more than fifteen years.

The letter closed with "We doubt whether there is another firm in Topeka or in this section of the country that can produce such a list of continued customers. We are very anxious indeed to add your name to the list which we expect to put out in just about fifty years from now. Hoping sincerely that you will find your name written there, I am and we are..." The letter was signed by C. L. Mitchell as secretary and sales manager of the company.

New Printing Association Formed

"If the graphic arts industries of America are to enjoy mutual prosperity they must adopt permanent measures leading to the attainment of clearly defined objectives." Thus reads one of the statements emphasized in the prospectus of the National Graphic Arts Association, a new national organization for the printing industry which made its bow to the industry around the first of the year. Organized for the promotion of better business and the economic stability of the printing industry of America, the new association will be a coordinating service organization to the trade association groups in the printing industry of the United States, and it starts off with a complete outline for what should prove a highly effective and constructive program of trade-association activities.

National headquarters for the new association have been established in Chicago, at 20 East Jackson Boulevard, with Henry M. Ellis in charge as managing director. Henry Ellis is well and widely known throughout the industry, having served as managing executive of the New Orleans Typothetae some time back, and later with the Milwaukee Typothetae. After being engaged in the printing business in Los Angeles, he went to Houston, Texas, where for the past two years or so he has served as executive secretary of the Houston-Galveston Graphic Arts Association. Recently he resigned the presidency of the Graphic Arts Trade Association Executives, in his second term.

In the initial announcement it is stated that the new association is "organized to cooperate with the local trade association executives and thereby serve the industry, not in opposition to or against anything. We have no pet peeves, or phobias, but do believe that the best interests of the industry demand a new note in the symphony of organized voices. This association shall strive to provide that note, in harmony and in sincere cooperation with one and all."

Among the features enumerated in the prospectus of the new association are: A feasible plan for stabilization; utility cost-finding charts, providing scientific costs on particular equipment which will be made available through the local association to individual firms and upon the exact equipment in operation in their plants; planned business control; planned sales promotion; sales management procedure; ways and means whereby printing sales may be increased; simplified method of coordination of the ser-

vices of national association with those of the local to assure the utmost benefit to the individual member; organized national opposition to government printing plants in local territories; organized plans for opposing private printing plants; professional rating for master printers and elevating the standards of the profession.

Services for local association executives include monthly bulletins outlining topics suitable for membership letters, meeting programs, topical outlines of talks, training for association executives, with the objective not only of increasing the value of the local executive to the



HENRY M. ELLIS

association and its membership, but also increasing the value of the association to the individual member.

The entire plan of operation of the association is based on service through the local association at a cost of \$2.00 a month for each member. Members-at-large will be accepted at special rates, only if located in cities of less than 25,000 population, and they will not be accepted then if the trade territory affords a sufficient number of master printers for group action.

Announcement states: "Our problems are a mixture of economic forces, competitive evils, and sins of omission and commission. Their solution can come only after recognition. A majority of these problems are beyond the area of individual control. Many of them national in scope and effect. Therefore the need for organized procedure."

J. A. Braden Dies in Air Crash

The many friends of James A. Braden, of the Braden-Sutphen Ink Company, of Cleveland, Ohio, were deeply shocked on receiving the news that he had been killed in the recent airplane crash in California. "Jim," as he was familiarly known throughout the trade, had made a place for himself in the respect and affection of all with whom he came in contact, and his passing leaves a place difficult to fill.

IPI Essay Prizes Given

Printing students in 243 vocational and high schools were made the recipients of prizes awarded them in the essay contest conducted under the joint sponsorship of the International Printing Ink Corporation and the National Graphic Arts Education Guild, the prizes being awarded during Printing Education Week, January 15 to 22. The prizes consisted of sets of Three Monographs on Color accompanied by special certificates of merit, these going to the students submitting the three best essays at each school, the essays being on the subject of "The Importance of Color in Printing." Committees chosen at each school picked the local prize winners.

The second phase of the contest is now in progress, the best essay submitted at each school to be sent to Fred J. Hartman, educational director of the National Graphic Arts Education Guild, for entry in the national competition. The national jury, as previously announced, will select the two outstanding essays from those submitted, the results to be announced early in February. The national winner will be given a \$400 scholarship in the Department of Printing at Carnegie Institute of Technology, and a position with the International Printing Ink Corporation when he has completed the course. The winner of second place will receive a trip to New York City.

Hoe Reports Better Earnings

A net profit of \$127,398 for the fiscal year ending on September 30, 1936, as compared with a net loss of \$650,753 for the preceding year, was the record of progress presented in the last annual report of R. Hoe and Company, Incorporated. The report showed a consolidated profit of \$391,858 before interest charges on bonds and notes were deducted, these interest charges amounting to \$264,459, leaving the consolidated net profit of \$127,398 before deductions for income tax. The preceding year showed a deficit of \$486,293 before interest charges, resulting in a net loss of \$650,753. Orders totaling \$6,245,643 were secured by the New York and London companies combined for the year, this representing the largest volume since the year 1929-1930, and being an increase of approximately \$1,872,278 over the fiscal year ending September 30, 1935. Unfilled orders at the end of the fiscal year, September 30, 1936, were around \$1,000,000 in excess of those the year before. The consolidated current working assets of the Hoe companies amounted to \$3,558,626, and current liabilities were \$833,295.

In a letter sent to security holders with the annual report it was stated that "The volume of news-print consumption in the United States is running at the highest rate experienced in the last six years. Newspaper and magazine advertising lineage has shown a steadily rising trend during the last several years. The wide-spread demand for additions and replacements in newspaper and magazine printing plants and equipment reflects not only the need for larger, higher-speed production, but likewise the obsolescence which has been brought about by recent improvements in this field by the current development of daily multi-colored printing. The company, well prepared by recent production and research work to meet this accumulated demand by offering modern equipment of efficient design, has begun to capitalize this opportunity."

In connection with the reference to increasing news-print consumption in the foregoing, it is interesting to note that reports from the News-print Association of Canada showed an increase in revenue amounting to \$20,000,000 for the

Canadian news-print industry in 1936. The increased gross revenue, it is said, was due to a gain of approximately 420,000 tons in production and also slightly better prices. The total volume of news-print produced in Canada in 1936 is estimated as around 3,175,000 tons, which compares with 2,753,000 for 1935, and with 2,729,000 for 1929. However, the report also states that bankrupt conditions continue in many quarters, the rising production costs with news-print prices still lagging behind price recovery of other commodities being responsible for the continued unsatisfactory operations.

In a later report issued by Fred L. McCarty, president, under date of January 23, it was stated that total domestic orders for the first quarter of the present, or 1937, fiscal year were \$900,000 in excess of the corresponding period a year ago, and were \$1,300,000 over the first quarter of 1929.

Memorial to Roy Porte

At its annual meeting, held January 9 and 10, the Utah State Press Association joined with the Printing Industry of Utah in passing a resolution in memory of the late Roy Trewin Porte, who established the well known Porte Publishing Company, Salt Lake City, Utah. In the beautifully engrossed copy of the resolution which was presented to Mrs. Rhoda A. Porte, it is stated that "Roy Porte in his forty years of activity made one of the most notable contributions to the well-being of the printing business in the history of that ancient craft."

Paper Official in South America

With a view of combining pleasure and business, Ward R. Howard, vice-president of The Howard Paper Company, Urbana, Ohio, sailed on January 9 for an extended trip through Central and South America. Looking over his itinerary we are of the opinion that his business is likely to outweigh pleasure on this trip, for Mr. Howard plans to not only call on all the Howard Bond agents in the sections he will visit, but also to cultivate a closer bond of relationship and coöperation—an important factor in maintaining volume in countries so far removed from the mill or the point of manufacture.

Mrs. Howard is accompanying Mr. Howard on the trip, and their itinerary will take them through the Panama Canal to Colombia and Cartagena, then on to Colon and Panama City, to San Salvador, Salvador, and Guatemala. From Guatemala they will sail to Mazatlan, Mexico, then by plane to Mexico City, their next stop being Vera Cruz, then by steamer to Havana, Cuba. Two weeks will be spent at Miami, Florida, before Mr. Howard goes on to New York City where he will attend the convention of the Paper Trade Association to be held the latter part of February.

Before sailing on his trip Mr. Howard entertained as his guests the officials and key men of the Howard Paper Company's organization at the Douglas Hotel in Urbana, Ohio, the occasion being their seventeenth annual banquet and get-together. Officials of three other plants of the Howard organization—the Aetna and Maxwell paper mills at Dayton and Franklin, Ohio, and the Dayton Envelope Company—were included among the eighty men present at the banquet. The new year was greeted as a challenge to the organization to continue its enviable record in the face of rapidly advancing paper-making technique and stiffer competition within the industry. Incidentally, the company reports a decided increase in the use of its product in both Central and South America.

R. J. Hausauer Dies

R. J. Hausauer, president of Baker, Jones, Hausauer, Incorporated, Buffalo, New York, died December 20, 1936, in his sixty-first year, after an illness of about three weeks. He was at his desk daily until just three weeks before he passed away. Mr. Hausauer, "R.J." as he was familiarly known to many in the industry throughout the country, became president of the company in 1903. An enthusiastic worker in the United Typothetae of America, and serving for many years as a member of its governing body, also taking an active part in other movements for the welfare of the industry, he



R. J. HAUSAUER

was looked up to and held in high esteem by master printers and craftsmen from coast to coast, wherever he was known.

Mr. Hausauer made many lasting contributions to the printing craft of the country. Instrumental in the founding of the Buffalo Club of Printing House Craftsmen, he has been a guiding genius in the activities of that association, and was also called upon to set up and advise upon the system of apprentice training now used in the vocational high schools of Buffalo. His service to craftsmen, and to the work of printing generally, has been outstanding, and his passing brings a distinct loss to the entire industry.

Brochure Boosts Craftsmen

Members of the International Association of Printing House Craftsmen are providing an excellent demonstration of their firm belief in the efficacy of printed matter as a means of promoting their ideals of craftsmanship. Our congratulations are extended to the Membership Committee of the I. A. P. H. C. on the effective plan that has been arranged for promoting the membership, and on the excellent manner in which the plan has been presented.

Designed to assist local clubs in building up their membership, and based upon personal contact, the plan is being presented in the form of a brochure, approximately 11¼ by 14¼ inches in size, well designed and printed, with heavy

covers and spiral binding. The introduction sets forth that "The plan outlined is an outgrowth of the fundamental fact that craftsmanship, the opportunity for men to discuss their work in an atmosphere of friendly coöperation, is the most valuable asset of a craftsman's club. . . The plan pivots around the significance of craftsmanship to the prospective member. . ."

Included in the brochure is a pamphlet giving instructions for putting the plan into effect, or, in other words, a Manual of Instruction, together with other printed pieces, all of which should prove of untold value to the local and international clubs, not alone in promoting the membership but especially in more widely spreading the ideals of "Share Your Knowledge" which form the underlying principles on which are based the activities of the entire craftsman's movement, locally and internationally.

The Membership Committee to which credit for the plan is due is headed by DeWitt A. Patterson, of the Rosenow Company, Chicago, and president of the Chicago Club of Printing House Craftsmen; with Roy Brewer, as vice-chairman.

Graphic Arts Technical Conference

Members of the Graphic Arts Division of the American Society of Mechanical Engineers, also of the Graphic Arts Research Bureau, are being advised that plans are already under way for holding the annual Graphic Arts Technical Conference in New York City the first part of May. The conference is to provide an opportunity to hear and exchange experiences in problems pertaining to printing, machinery, ink, paper, rollers, air conditioning, time study, photoengraving, electrotyping, stereotyping, and so on, and requests have been sent to members for suggestions as to speakers and topics.

Cottrell Buys Claybourn

Announcement is made that the Claybourn Corporation, of Milwaukee, Wisconsin, has been acquired by C. B. Cottrell and Sons Company, of Westerly, Rhode Island, manufacturers of magazine- and color-printing presses. Operation of the Claybourn plant at Milwaukee will be continued with the same personnel but under name of Claybourn Division, C. B. Cottrell and Sons Company, and the printing equipment and precision machinery developed by Claybourn will be manufactured and made available to the trade as in the past. Sales and service offices will be maintained at Westerly, Milwaukee, Chicago, and New York.

Known widely throughout the industry for his work in the development of machinery for precision platemaking, L. W. Claybourn started his operations in a small plant in Winona, Minnesota, earning funds for carrying on his experimental work by wrestling, in which he at one time held the title of light-weight champion. As his experiments progressed and he was successful in the invention of several machines for the making of precision printing plates, his efforts being directed toward the elimination of makeready on the press, Claybourn moved to Menasha, Wisconsin, and there achieved distinction as the first one successfully to print pictures on butter- and ice-cream cartons. Continuing his experimental work, he extended his operations from the production of platemaking machinery to color-proving presses and then to color-printing presses.

The Cottrell company was organized more than forty years ago and has gained wide distinction for its work in the development of high-speed presses and equipment for magazine- and multi-color printing. The combining of the forces of the two companies should bring further interesting developments.

A REVIEW OF NEW OFFERINGS TO THE TRADE

PROGRESS of the Mergenthaler Linotype Company in providing matrices for the composition of Oriental languages on the linotype is shown through the recent cutting of matrices for Tamil, the oldest, most cultivated, and best known of the Dravidian languages, which is spoken throughout Southern India and Northern Ceylon, and is the language in which the scriptures were first translated in India. The first Tamil linotype was demonstrated recently in Madras, India, being accorded a reception fully as enthusiastic as that given some time ago to the first linotypes to set Devanagari and Bengali.

12 Point Linotype Tamil Light and Bold

கெல்லேர் டாதுரியரட் க்துலும
ம்பசதவகிந் ப்ச்த்ங்ன்ன குரு
கெல்லேர் டாதுரியரட் க்துலும
ம்பசதவகிந் ப்ச்த்ங்ன்ன குரு

The Tamil, specimen lines of which are shown, has been cut in two weights, light and heavy, the lighter face being a perfect reproduction of the most authentic rendering of Tamil, the standard for India. The original from which this lighter weight was made was designed and the punches cut by an American printer, a Mr. Hunt, more than fifty years ago for the Diocesan Press, of Madras. The use of the original punches cut by Mr. Hunt was secured by the linotype company through the courtesy of the present manager of the Diocesan Press, W. H. Warren, hence the lighter weight is a perfect replica of the original. The heavier rendition, originated by the linotype company, faithfully reflects the technic and feeling, in a heavier manner, of the original cut by Mr. Hunt.

As with other Oriental faces developed by the linotype company, Tamil was designed and cut under the direction of C. H. Griffith, vice-president in charge of typographic development.

HOLDFAST, a new black ink which has special properties and is said to give a cleaner print, also to dry quickly without heat, and to be scratchproof, is being announced by the International Printing Ink Corporation. Entirely new principles of drying and foundation are said to be employed, and the cleaner and sharper printing and faster drying features are due to an important change in consistency. Holdfast ink is formulated with a new and different varnish, a vehicle with distinctive drying properties. The ink as a whole contains only about 25 per cent of the oil and grease common to ordinary inks. When applied to a plate it acts as a plastic film rather than a series of bubbles, and because of this consistency the ink is licked off the plate clean. Too, halftone plates, it is said, print sharply, and the plates do not fill up. The new ink is already being used extensively in publication printing, also catalog, package, carton, and tin printing, and is an especially important item where rubproof and scratchproof qualities are essential. Sheets can be handled in from ninety to one hundred and twenty minutes after leaving the press, being sufficiently rubproof in that short time to be put through the folding machine. The application of heat will materially speed up the drying process, and sheets can be backed up two hours after the first printing when heat is applied; without heat, sheets can be backed up in five or six hours. The inks be-

come scratchproof in from two to three hours. Complete details regarding the new Holdfast inks may be secured from any of the IPI agencies, or through THE INLAND PRINTER.

EXTENDING the range of sizes in which two-letter matrices are supplied, the Intertype Corporation has announced that the sizes in which such matrices are now to be obtained include eighteen- and twenty-four-point. Heretofore they have been limited to sizes up to and including fourteen-point. These two-letter matrices for display faces will include both roman and italic,

2-Letter Mats 2-Letter Mats Vogue Extra Bold Cond.

as shown in the specimen lines here, also other useful combinations, such as twenty-four- and eighteen-point or fourteen-point advertising figures for use in composition where a greater variety of figure sizes is required in the main or auxiliary magazine than has been available.

VOGUE EXTRA BOLD CONDENSED is another face added to the line of available matrices of the Intertype Corporation, according to recent announcement. This face—an eighteen-point line of which is shown here—is now ready in eighteen- and twenty-four-point sizes, and when completed will include a full range of sizes from twelve- to sixty-point.

A STEREOTYPE SAW, especially designed to handle large stereotype plates, shell or type-high casts, is being introduced by The Hammond Machinery Builders, Incorporated, Kalamazoo, Michigan. It is announced that this new TrimO-saw model has adequate capacity and power to handle the largest full-page type-high casts with

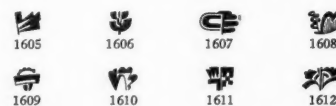


Hammond stereotype saw

ease. It is equipped with a 135-pica measuring gage, one-horse-power motor, and multi-V-belt drive. This model incorporates many of the "Glider" features that are found in the popular G-3 Hammond "Glider" TrimO-saw. Additional details may be secured by writing to the manufacturer, direct or through THE INLAND PRINTER.

THE CRAFTSMAN Precision Form-Liner is a new device for the accurate lining-up and positioning of forms before they are sent to press. It is designed to be attached to any steel imposing-table surface, complete instructions being sent with each shipment for attaching. For the process of lining-up, the forms are clamped to the imposing surface in the same manner as on the press, the cross-bars being straightened, the bow being taken out of the chase before line-up begins. In other words, the stoneman makes the same lockup as the pressman would when relocking the form on the press. Geared tracks are attached at each end of the imposing table, and the straight edge is placed and locked in mesh on these geared tracks. The gearing of the straight edge gives precision accuracy of operation, and margins at right angles to the straight edge are lined up and positioned by using an eighteen-inch Xylonite triangle which is placed against the straight edge and can be laid directly on type or plates without damage to the form. The lateral crossbar, which forms the straight edge for lining-up, is so constructed that any possibility of sagging is eliminated, even when a small form is being lined up. The over-all measurements of the imposing surface, from edge to edge, both width and length, must be given when ordering. Complete details may be secured from the Craftsman Line-Up Table Corporation, Waltham, Massachusetts, either direct or through THE INLAND PRINTER.

WHAT ARE CALLED Dwigins "Sparkers"—eight attractive little ornaments designed by W. A. Dwigins for use with the Electra type face which he designed for the linotype—are being introduced by the Mergenthaler Linotype Company. These ornaments, shown here, were designed to provide crisp, modern decoration in



key with today's typographic trends. For brightening a page of contemporary printing these "sparkers" have, indeed, much to recommend them. They are available at present only in the twelve-point size.

SEVERAL ADDITIONS to and changes in its line of coated papers have been announced by the Martin Cantine Company, Saugerties, New York, which has recently issued attractively printed specimen sections for insertion in "The Book of Cantine's Coated Papers and Advertising Information." An especially interesting part of the announcement is the statement that the company has developed a shade of white which is neither pink nor cream, but bluish, a clear blue-white. This shade has been adapted to the Ashokan, Canfold, and M-C Folding, and new sections of these three papers are being furnished to replace the temporary sections previously issued. One of the other sections shows a new line, Coated Duplex, the

two sides of which are coated with different colors so that with die-cutting or trick folding a three-color effect may be obtained with one printing only.

"The Book of Cantine's Coated Papers and Advertising Information" is a large ring-binder which includes printed specimen sheets of the various Cantine papers, together with sections giving practical instruction in direct mail and other forms of printed matter. Keeping the book up-to-date greatly enhances its value to those using it, and the company is anxious that it be so kept. Hence a special staff of the company's representatives is now in the field putting the new sections into the books of known customers. Copies of these new sections may be secured by writing the company at the address given, or through THE INLAND PRINTER.

THE ADDITION of another model, to be known as style G, to its line of heavy-duty paper drills has been announced by the Challenge Machinery Company, Grand Haven, Michigan. The new machine, it is said, retains all the features of styles E and F, but is heavier and larger, with a drill capacity of one and one-half inches maximum diameter. Like its companion machines, the style G retains the streamlined design and smart color combination, the body being olive-green with mirrored-metal trim and Chinese-red bands. It is designed to handle drills from nine-sixteenths to one and one-half inches in diameter, and drills a clean and accurate round hole through a ream of paper at a single stroke. The revolving drill is pulled down through the stock by the easy-action foot treadle, the table remaining stationary, and the machine includes the turret-guide principle of setting up for six holes, with more on special order if required, in as many positions in one operation. All moving parts are fully guarded, and the improved Challenge Flexolite perfectly illuminates the working area. The black table surface, which is larger on this new model, reduces glare as well as strain on the operator's eyes. The indicator snap switch control is located just below the table. With the addition of this new style G, the Challenge line of drills is enlarged to four models, the standard Style C, and the heavy duty Styles E, F, and G. Complete details may be obtained by addressing the company, either direct or through THE INLAND PRINTER.

METROMEDIUM ITALIC is the latest addition to the Metro family of type faces announced by the Mergenthaler Linotype Company, this new member now being made in combination with Metromedium Number 2 in the complete range of two-letter sizes. C. H. Griffith, vice-pres-

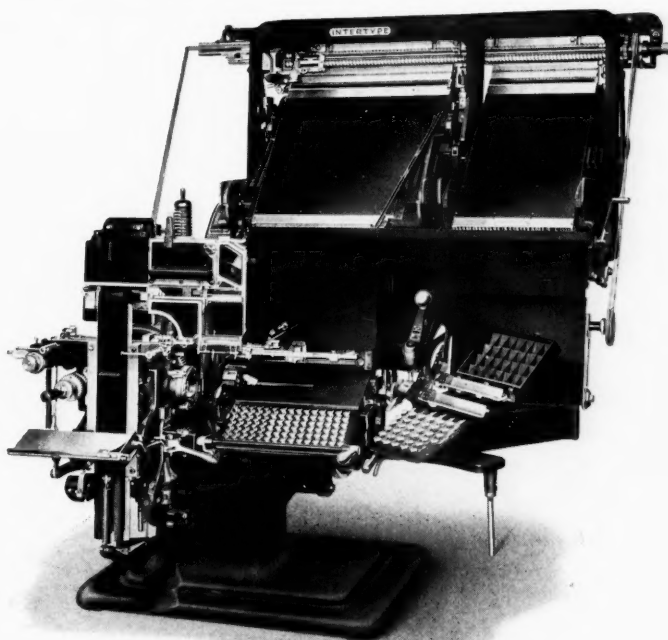
HERE is a brief showing of the 12 point size of Linotype Metromedium No. 2 with its *Italic*. Modern man cannot be served by a tool that is just good enough or a little better

ident in charge of typographic development of the Mergenthaler company, states that this Metromedium Italic, which promises to prove fully as popular as the other members of the Metro family, has an unlimited field of usefulness, and can be employed to advantage in all kinds of commercial printing as well as in magazines and trade journals. It has attractive weight and excellent letter count.

New Streamlined Intertypes

Streamlining, which arose out of what will always be remembered as the great depression of the early nineteen-thirties, has made its way into printing machinery and equipment. Especially interesting and timely is the announcement from the Intertype Corporation to the

intertype "chassis" or basic unit. Two of these equipment units carry four standard ninety-channel magazines, one a single distributor, and the other a double distributor machine, these being called Four-Deck Models C and F, respectively, each being an enlarged development of the earlier models carrying the same letter



Wider, heavier bases; reduction of glare on brighter finished parts; covers for moving parts; many new equipment units—features of the latest intertypes

effect that this modern feature of streamlining has been incorporated in a new series of intertypes, presenting a culmination of all its former contributions to mechanical progress in a complete new line of machines. Altogether, the announcement states, there are 101 features of the streamlined intertypes. Obviously, all of these can not be covered here, but the company will gladly send complete information to those requesting it.

The base of the new streamlined model is wider and heavier, not only adding to the appearance, but more particularly providing a firmer foundation and thereby reducing vibration and promoting better distribution of matrices as well as smoother operation generally. Black steel finish on many of the parts, plus the use of black-processed aluminum, or aluminite, magazines, with just enough nickel plating to serve as a relief from the black-finished parts, and the plated surfaces given a sand-grain finish, prevent the usual disconcerting glare and reflections customary with brighter finished parts. Shapes and contours of the new machines have been greatly simplified.

Covers have been provided over moving parts that come within the operator's range of vision, thus not only avoiding distractions and relieving eye and nerve strain, but also preventing accumulations of dust and other foreign particles.

It is stated that the new machines are not limited in their type-face range to a few flexible new models but, instead, there are many new equipment units, all applicable to the same

designations. There is also a Four-Deck Model H, a display machine carrying four wide seventy-two-channel magazines.

Then there is the Four-Deck Model G, for combinations of text and display equipment, a flexible machine which can be furnished with three different combinations of magazines, two for display and two for straight matter, or one for display and three for the smaller sizes, or one magazine for straight composition and three for display. Thus the new four-deckers include six entirely different machines, so far as type-face equipment is concerned, although actually, due to standardization of construction, there are only two really different streamlined intertypes—the mixers and the non-mixers. All machines can be furnished for either thirty or forty-two ems maximum width of slug.

Magazines, of which only three kinds are used on the streamlined machines, are the same standardized and interchangeable magazines used on other models. The standard ninety-channel magazine has a type range up to and including regular eighteen-point faces. The seventy-two-channel magazine is two inches wider than standard and therefore can carry matrices up to normal thirty-point sizes, and the side magazines used are standard thirty-four-channel magazines capable of carrying matrices up to normal thirty-six-point and condensed sixty-point.

All magazines are removed or replaced from the front of the machine, and all machines will carry either full-length magazines or three-quarter or half-length "splits," any of which can be

used in first, second, third, or fourth position. The new arrangement for use in connection with shifting from one pair of magazines to another makes it possible for the operator to use not only outside pairs of magazines—that is, Numbers 1 and 2 or Numbers 3 and 4—but also Numbers 2 and 3. In other words, this new arrangement permits continuous mixed composition from any adjacent pairs of magazines or from outside pairs only.

Two-letter eighteen- and twenty-four-point matrices; improved magazine counterbalance; improved shift, the same operating handle controlling both main and side magazines; the new alumilite magazines which are twenty-three pounds lighter than the ordinary magazines; a finger-flip shift lever which actuates the keyboard rods and enables making changes instantaneously and without distraction or appreciable effort—these and many other new improvements and innovations have been included in the new streamlined models. More complete and detailed information may be secured by writing the Intertype Corporation, Brooklyn, New York, direct or through THE INLAND PRINTER.

FUTURA MEDIUM CONDENSED has been announced as the latest addition to the Futura series by The Bauer Type Foundry, Incorporated, New York City. Retaining all the fine

FUTURA MEDIUM Condensed Series

qualities that have made the Futura so widely used, this new addition undoubtedly will be received favorably, especially in view of the current popularity of compressed faces. Specimen sheets giving a brief showing of all sizes will be mailed upon request to the company at 235 East Forty-fifth Street, New York City, direct or through THE INLAND PRINTER.

Opens Chicago Office

The appointment of Paul M. Nahmens as mid-western manager, with offices in the Rand McNally Building, 538 South Clark Street, Chicago, has been announced by the Craftsman Line-up Table Corporation, of Waltham, Massachusetts. This move, it is stated, has been made necessary by the increasing inquiries and demands for the Craftsman line-up and register table, and the marketing of two additional products, these being the Craftsman precision form liner, and the Craftsman cross-rule form and negative ruler and precision register table, the latter being designed especially for the lithographer and offset printer.

The Craftsman precision form liner has been described in a preceding issue of THE INLAND PRINTER. The cross-rule form and negative ruler and precision-register table is designed for ruling cross-rule forms either by pen on paper for camera or contact printing, or with the use of a diamond-point pen for ruling direct on negative or glass. Ruling is done horizontally or vertically without having to change position of copy or drawing. In addition, it can be used as a retouching table, a precision register and line-up table, and for layout, masking, or stick-up work. The table top has a double-glass surface with margin line engraved on the glass, the lights underneath giving perfect diffusion through flashed opal glass upon which rests the clear crystal plate glass or working surface. The table top can be tilted in three positions for any operation desired.

Cleveland Bible-Producing Center

It was news to us, and it may be to others of our readers, to learn that the city of Cleveland, Ohio, is the nation's largest producer of Bibles. This information appears in an item in a recent issue of the *Cleveland Press*, which states that "More Bibles of the King James' version are printed in English in Cleveland than in any other city in the United States"—the yearly output running around one million or more. The source to which the information is attributed is Alfred Cahen, president of the World Syndicate Publishing Company, a subsidiary of the Commercial Bookbinding Company, who stated: "Bibles are the perennial best sellers, outranking all other classics, all such marvels of modern fiction as the recent novel by Margaret Mitchell. That always has been true. No doubt it will be true always."

The company, in addition to publishing Bibles, also publishes dictionaries, encyclopedias, and many other books, and also produces playing cards. The accent, however, the item states, is on Bibles just before Lent, and again just before the Christmas season. The company is now planning to publish a pulpit Bible—a large one like the old-fashioned family Bible. The greatest demand now, however, is for small Bibles with flexible leather covers, though many of these contain blank pages for birth, marriage, and death records as in the old-fashioned family Bibles.

Mr. Cahen, head of the company, was born in Poland, going to England at the age of seventeen to do bookbinding. Four years later, having come to the United States, he started bookbinding in a small way in Cleveland. His present large publishing company was formed in 1905.

Report From Australia

From our good friend and fellow craftsman, Ben Fryer, of Australia, we have received some news notes of the trade in that country. Offset, he says, is making headway there, the latest word being that two of the Waite & Saville machines were arriving, these having a special inking device, the same as that used by the Harris-Seybold-Potter Company, which has the American rights. Another firm there has put in one of the Mann machines. The Sun Newspapers have put in a two-color Goss rotogravure press; and the Consolidated Newspapers a Hoe four-color press, this running the rotogravure at one end and the letterpress at the other end and being the first press of the kind installed in the southern hemisphere, also, it is said, the first in the world.

The trade in Australia, says Mr. Fryer, is exceptionally brisk, and skilled men in all lines are scarce. Salaries of foremen have gone up considerably, and most of the good men are now getting above the minimum basic rate.

Answers to Questions on Page 34

T means that the statement is largely true; F that it is largely false.

- | | |
|------|-------|
| 1. F | 6. F |
| 2. T | 7. T |
| 3. F | 8. T |
| 4. F | 9. F |
| 5. T | 10. T |

The Master Printers Association held a very successful annual dinner on November 27, 1936, during which a definite spirit of coöperation was strongly in evidence, and broader views than have been the custom prevailed throughout the meeting. References were made to the work of the Printing Industry Craftsmen's Association, also the Young Master Printers' organization.

Plans are rapidly taking shape for the Golden Jubilee of the Master Printers Association to be held during 1937, the year of the John Sands centenary. In 1938 a large printing exhibition is to be held in connection with the State Sesquicentenary, which is to run from January 26 (Foundation Day) to April 25 (Anzac Day), the Master Printers Association and the Printing Industry Craftsmen's Association coöperating in this exhibition.

Philadelphia Typesetters Pledge

With efforts toward stabilization claiming such a large part of the attention of the industry it is interesting to note the pledge that has recently been adopted by members of the Philadelphia Typesetting Association:

1. To establish good will and welfare of our customers through adherence to the standardized trade practices of the Philadelphia Typesetting Association.
2. To encourage sound and equitable credit extension by strict adherence to the rules and regulations of the Philadelphia Typesetting Credit Bureau.
3. To discourage unstable practices concerning sales and redemption of metal by maintaining the Philadelphia Typesetting Association's metal plan.
4. To fully coöperate with the Association's Estimating Bureau for the purpose of helping to stabilize competitive conditions in the printing industry.
5. To promote the prestige and the stability of the printing industry by subscribing at all times to policies inaugurated by the Philadelphia Typesetting Association.

The foregoing pledge in printed form, and signed, is to be framed and hung in the office of every member of the association.

Private-Plant "White Elephants"

What do you know about "white elephants?" "White Elephants," as referred to in this instance, are private printing plants, and the subject has been treated rather exhaustively and conclusively in an attention-compelling brochure, spiral bound, published by The Southern Master Printers Federation, Incorporated, Nashville, Tennessee. "Private Printing Plants are White Elephants and Here is the Proof," is the forceful two-page heading appearing over the opening pages, and this is followed by: "Small private printing plants that cannot be kept in uniform production are obviously an economic waste. Even the larger private plants—operated by large, well managed firms—have in many cases turned out to be 'white elephants.'" Then follows the presentation of factual evidence showing the experience of firms which have operated private plants and discontinued them.

Articles which have appeared in THE INLAND PRINTER and other journals are reprinted in the brochure, and one of the arguments forcefully presented is: "Printing Too Highly Specialized to be Put on a 'Side-Line' Basis." The whole brochure presents a convincing case against the operation of private printing plants, supported by actual facts and figures, and the Southern Master Printers Federation is to be complimented upon such a constructive effort on behalf of its members and the industry.

Printer Gets Good Publicity

Two-thirds of a column of reading matter, plus an illustration and descriptive matter requiring seven inches deep across four columns, was the publicity given the Herbert C. May Company, printer, of Houston, Texas, and its house-organ *May-B's* in the *Houston Post* for Sunday, December 6, 1936. The incident provides an excellent demonstration of how a printer can utilize his house-organ for awakening civic interest, and, since we are told that "turn about is fair play," secure additional valuable publicity for his own business. The occasion was brought about by a suggestion Printer May offered through his house-organ for a huge transportation terminal with a landing field for airplanes in the flood district which, it so happens, leaves a wide area right in the heart of the city which is of practically no value under present conditions.

Houston is planning a system of flood control, under stress of necessity, and millions of dollars undoubtedly will have to be spent to remove the constant danger of floods in the Buffalo Bayou, in the heart of the uptown district. May's suggestion was that the area be utilized by erecting a structure five or six stories high, the top to be a landing field, and the story next to the top to consist of hangars, with a ramp or lift to the top. The lower floors could be utilized for automobile parking for the business section, one floor for a traffic artery to relieve the present bottle-neck traffic jam; other possibilities were included with the suggestion.

Supporting his suggestion May used a photograph of the district, taken from an airplane, with the proposed building drawn in, giving a definite visual demonstration of the possibilities. This photograph was also reproduced in connection with the newspaper article.

Without going into the architectural or engineering phases of the proposed plan, leaving those features to the specialists in such fields, our comment is that here is a definite example of a live, wide-awake, forward-looking printer demonstrating his interest in the future development and welfare of his city, looking beyond his own immediate business interests, and by all the laws of compensation he has demonstrated himself fully entitled to the utmost support from the city and his fellow citizens.

Blotters as Business Getters

The value of blotters as business getters, and their place in the printer's advertising scheme, have been stressed through the suggestions for printed advertising pieces appearing in the pages of *THE INLAND PRINTER*, and ideas for copy as well as layout have been included. There is a place for blotters in the printers' own advertising—a distinct place—and they constitute good reminders due to their usefulness to the recipient. Too, there is a distinct place for blotters in the advertising of other concerns, and the printer should not overlook them when suggesting advertising pieces to his customers, for there is an opportunity for securing additional business to help keep the presses going.

A booklet that should be of assistance to printers has recently been brought to our attention. Carrying the title, "Something to Do About More Business," and dealing with blotters and their possibilities from a sales angle, this booklet serves as a guide in giving step-by-step procedure in the preparation of effective sales blotter layouts, making that procedure quite simple. Other information pertaining to advertising with blotters is included, among this being a list of prospective outlets for sales blotters with suggestions covering each line of busi-

ness mentioned, and at the back is a blotting finder which enables the printer to select the blotting and its color most appropriate for different jobs. Copies of this booklet will be sent to printers who write The Wrenn Paper Company, Middletown, Ohio, either direct or through *THE INLAND PRINTER*.

Another piece, entitled "Selling Blotters," also has come to our attention, this likewise giving excellent suggestions on important features of blotter advertising. Starting with "Color and Type," covering attention value and giving layout suggestions for securing that attention value, this piece shows reproductions of numerous blotters, all of which should offer excellent suggestions to the printer who is awake to all the opportunities for getting increased business. Issued by The Albemarle Paper Manufacturing Company, Richmond, Virginia, copies of "Selling Blotters" may be secured by writing the company, direct or through this magazine.

Testing Qualities of Type Metals

A rather interesting test to determine the wearing properties of different type metals is being conducted at the London School of Printing and Kindred Trades, London, England. Eight lines of type, each repeated ten times, have been cast in type metals of ten different compositions or formulas. These lines have been grouped together to eliminate any variations due to makeready, and they are being run continuously on heavy paper, the purpose being to continue the running for

• Visitors from the graphic arts field abroad find much to commend in similar fields in the United States, and usually carry back highly enthusiastic reports. A recent visitor to this country was T. G. King, of George Morgan and Company, inkmakers, Australia, who seemed to be particularly impressed by the facilities of the Curtis Publishing Company, Philadelphia, and those of R. R. Donnelley and Sons Company (The Lakeside Press), Chicago.

Speaking at a recent meeting of the Printing Industry Craftsmen of Australia, at Sydney, Mr. King told his impressions of The Lakeside Press, where, he said, on going through the doors he felt as though he were entering a great cathedral. Particularly was he impressed by the "hobby rooms," the art collections, and the printing library. Mr. King's remarks may prove thought-provoking to certain printers who sometimes deery printing as a profession. Many splendid and inspiring institutions have been built up in the printing field, although sometimes it takes an "outsider" to notice them.

some time to determine which of the lines stands up the longest, or, in other words, which of the ten different formulas has the best wearing properties. This is a simple yet effective test, and it is one that could be undertaken by almost any group of printers elsewhere. It will be interesting to learn the outcome of this test when the run is finally completed.

Unusual Printers' Advertising

Ordinarily, buyers of printing are not much interested in seeing pictures of the printing plant and the equipment on which their work is produced. What they are most interested in is the product itself. However, Brown and Saenger, of Sioux Falls, South Dakota, apparently figured that this attitude should be changed for once and so the company produced a mailing piece that really does develop plant interest. Sixteen pages, self cover, 8½ by 11 inches in size, this piece takes us on a trip through the plant and offices of the company, pictures with the proper legends telling the whole story, and we are able to formulate a decidedly definite opinion that here is a firm equipped from every standpoint to meet whatever requirements we may have in the way of printing, stationery, office equipment and supplies.

The front cover design is a globe, the globe itself being in a light green, and the frame and base in gold. On the globe are the words: "A Picture Tour Through the Plant of Brown and Saenger, Sioux Falls, South Dakota." On the base of the globe appears the following statement: "This pamphlet is prepared for those of our customers who have never been through our plant, although there are many of you who have been doing business with this firm for close to half a century. Through these pages we portray some of our facilities for production, for distribution, and for adequate storage and display of merchandise. This is done the better to acquaint you with your source of supply, and we let the camera tell the story."

On the opening page is a portrait of the late Eugene Saenger, who founded the business in 1889. Then follow views of the retail stationery store, model offices, furniture displays, the different departments of the printing plant, and so on. A first-rate impression of the plant is obtained from a perusal of this booklet.

Sound Film Shows Printing

A sound film showing the manufacture of offset printing presses has been made available by the Harris-Seybold-Potter Company, of Cleveland, Ohio. Produced in the plant of the company, the picture takes the spectator through a modern plant, step by step, from castings in the rough to a showing of the finished product, with many new features developed by engineers of the organization during the past few years. The H. T. B. Stream feeder, a new development of the company, is shown, also Seybold cutters manufactured at the company's Dayton plant, and the Traung hydraulic-transfer press. The sound film is available for showing in any branch or plant of the graphic arts; information may be secured by writing to the company.

Strathmore Urges Quality

Alert printers everywhere are taking advantage of the general trend toward quality in all lines of merchandise. Paper manufacturers aren't missing any tricks, either. Active promotion is reported by Cy Norton, sales promotion manager of the Strathmore Paper Company, West Springfield, Massachusetts. Advertising, he says, will be directed primarily to business executives, advertising and sales managers, and purchasing agents; good quality stationery will be stressed. Mr. Norton believes that Strathmore's efforts to influence and help expand the market for better quality and more effective business letters will meet with approval on the part of printers, engravers, and lithographers who do the actual producing and selling of business stationery.

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by the Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

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THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., 2, 3, & 4 Cockspur Street, London, S.W.1., England.
Hunter-Penrose, Ltd., 109 Farringdon Road, London, E. C., England.

Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

Alex. Cowan & Sons (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.

Printing Specialty House, 60 Rue d'Hautpoul, Paris-19, France.

John Dickinson & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A/S Narvesens Kioskkompani, Postboks, 125, Oslo, Norway.

Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.

R. B. Hray, Director, The Mohan Press, Ahmednagar (Deccan, India).

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer make the most money. Many printers and advertising men have graduated from this old established school; common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9502, Chicago.

BUSINESS OPPORTUNITIES

OWNER'S advancing years and the desire for more leisure afford an opportunity to purchase the entire plant or an interest in a successful going printing business in California; terms can be arranged with responsible party. F 6

FOR SALE

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th St., New York, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 South Dearborn St., Chicago, Ill.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

MIHLE CYLINDER PRESS, size No. 1-P, 26½x34, four roller; in fine condition. Write for appointment. KALASIGN COMPANY, Kalamazoo, Mich.

FOR SALE—50-inch Seybold automatic cutter; guaranteed in first-class condition. F 5

HELP WANTED

Salesman

WANTED—Salesman to sell in Central Illinois or Chicago area for plant equipped for job and publication work; especially interested in jobs requiring machine composition and cylinder press work; opportunity to enter firm after reasonable trial period. F 8.

SITUATIONS WANTED

Composing Room

MONOTYPE DEPARTMENT SUPERINTENDENT; now employed; can also operate keyboard, caster, or do combination work; also am linotype operator machinist; feed press and help on floor; desire a steady position; will accept any of the above or double; capable; married; anywhere. C. D., 203 N. Eastman, Harvard, Ill.

LINOTYPE-MACHINIST-OPERATOR, first-class, non-union, age 36, married, desires permanent situation in high-grade shop; nine years' experience on machines; fast and accurate; sober and dependable. F 939.

MONOTYPE COMBINATION operator-compositor, A-1, capable handling all classes of work; trade plant experience, layout and mark copy; over 20 years' experience. 725 Earnest St., Fort Worth, Texas.

**FIRST SEE IF
HOOD
FALCO
HAS
IT**

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

On ANY Machinery requirements—set our prices.

REBUILT MACHINERY

Guaranteed Machines for Immediate Delivery

CYLINDER PRESSES:	AUTOMATICS AND PLATENS:	CUTTERS, ETC.:
Two Color Miehle 36-62-65-70.	Miehle Verticals. Style B and No. 2 Kellys.	34" Dexter Power Cutter.
Single Color Miehle, all sizes, Babcock and Premiers.	Miehle Newspaper Press, 4 page, 8 col.	44" Oswego, late style.
No. 4 Miehle Automatic Unit.	10 x 15 and 12 x 18 Kluge and Miller Units.	Power Cutters—all standard makes.
NOTE: Feeders and extension deliveries for above machines if desired.	C. & P. Craftsman Automatic. Open jobbers, all sizes.	Cutters and Crossers, Stitchers, Folders, Patent Base.
	1-6/8-70" Two-color Miehle—with or without Dexter Pile feeder.	

SPECIAL

HOOD-FALCO CORPORATION

Chicago Office
408 S. DEARBORN ST.
Tel. Harrison 5643

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVE.
Tel. Hancock 3115

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

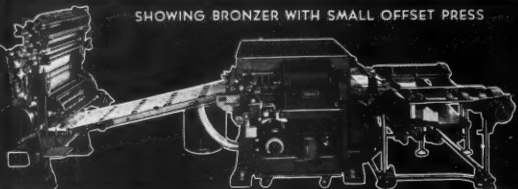
Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

AUTOMATIC BRONZING
High-Speed
The MILWAUKEE BRONZER
FOR ALL PRESSES

SHOWING BRONZER WITH SMALL OFFSET PRESS



THE ORIGINAL STRAIGHTLINE
BRONZER
Send Today For Bulletin
C. B. HENSCHEL MFG. CO.
22 W. MINERAL ST.
MILWAUKEE, WIS.

Estimator

ESTIMATOR-INSIDE SALESMAN—Can estimate with production records or Franklin catalog; understand cost finding, bookkeeping, and plant management; possess a working knowledge of manufacturing processes of printing; 7 years shop experience. F 7.

Executive

PRACTICAL PRINTER-FOREMAN, with background of outstanding success—past 40—wishes to affiliate with organization that can use his experience and wisdom to fullest scope; shrewd, aggressive producer; thoroughly conversant with every phase of printing plant operation from customer-contact, estimating, layout to composition, make-up, lock-up; American; member Masonic bodies; union; go anywhere. F 4

Managers and Superintendents

THOROUGHLY COMPETENT superintendent or general manager, now employed, desires connection with progressive firm wishing to increase production; familiar with all phases of quality printing; connected for years with the best plants in Chicago. F 1

MANAGER OR SUPERINTENDENT—Practical printer, 25 years' experience; several years as foreman on high-class printing; last 8 years estimating; customer contact and production manager; now employed; prefer southeast. F 3

MANAGER—Outstanding production and business experience in the fine book and catalog field; a producer and builder; has a fine record of achievement; prefer New York State. F 987

MAN OF EXPERIENCE and ability wishes position as superintendent or composing room foreman or would enter partnership and furnish substantial capital; 39 years old. F 985

PRINTER, with background of 30 years' steady, practical experience from country shop to present superintendency, desires change for personal reasons. F 998

Offset

EXPERT OFFSET HALFTONE and line photographer, layout man, and plate maker desires connection with progressive Southern plant. F 996

Plant Superintendents

DESIRING TO ADVANCE farther than is possible at my present place of employment, where I am composing room foreman (and where I am largely taking a superintendent's place as the firm is too small to employ one), I would like to contact a larger firm who can use my services as plant superintendent or assistant; I am 39 years old; prefer Middlewest, Southwest, or West Coast. F 2

PLANT SUPERINTENDENT—17 years' experience in magazine and commercial work; creative typographer with knowledge of advertising; plan production and handle men efficiently; alert and progressive; in tune with today's rapid strides in printing; now employed. F 997

Pressroom

PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. F 978

SITUATION WANTED—Rotary pressman, capable make-ready man; fine quality printing. F 999

Proofroom

PROOFREADER—Ad. typography or commercial shop; also experienced as press o.k. man; must be west of Mississippi. F 995.

Typographer

TYPOGRAPHER, EXECUTIVE, with 20 years' experience as foreman, superintendent, manager, sales; desires change. F 992

WANTED TO PURCHASE

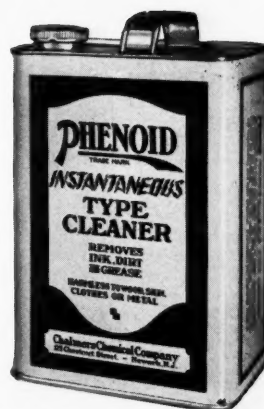
WANTED—Cutting and creasing press not less than size 20x30; must be in perfect condition. Reply, stating lowest cash price, make, general condition, and where press may be seen. NATIONAL PAPER GOODS, Limited, Hamilton, Canada.



ENGRAVE YOUR OWN RUBBER PLATES

Tints, borders, streamers, displays, etc. Type high rubber in 24" x 36" and 36" x 60" sizes, at 1c per sq. in. F.O.B. Chicago. All deliveries C.O.D. Free kit of tools and complete instructions for engraving your own rubber plates with order of \$25 or more. Samples on request. Write today on your letterhead to:

PROCESS RUBBER PLATE COMPANY
610 WEST VAN BUREN ST. • CHICAGO, ILL.



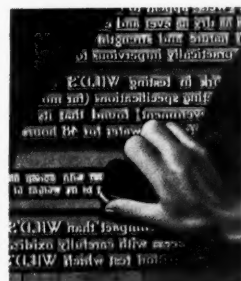
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TO YOU

... The best and fastest type cleaner ever made

Thousands of printers and newspaper offices are using Phenoid and know that it is the best and fastest type cleaner.

But we want to prove it to you. So please mail the coupon for a free demonstration can of Phenoid Instantaneous Type Cleaner. Try it on your toughest job . . . type, line-cuts, fine-screen halftones, or any kind of plate. See how Phenoid instantly dissolves the oldest, hard-caked ink, leaving the entire job perfectly clean and ready to do flawless press-work.



Phenoid dries quickly, too—saves time and labor all around. Powerful but harmless to operator. Phenoid cannot injure metal, wood, fabric, or the hands.

Send for your can today.

CHALMERS CHEMICAL CO.
123 CHESTNUT STREET NEWARK, N. J.

PHENOID

TRADE MARK

INSTANTANEOUS TYPE CLEANER

Chalmers Chemical Co.
123 Chestnut St.
Newark, N. J.

Gentlemen: Please send me free of charge a demonstration can of Phenoid Instantaneous Type Cleaner.

Name _____

Address _____

K27

Buyers' Guide

List your products in the Buyers' Guide at economical rates.

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet, entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "Figuring Printing Costs" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Business Cards (Perfumed)

TERRITORY NOW OPEN, new Hollywood styles, lithographed. Samples free. HOLLYWOOD NOVELTY CO., 762 S. San Pedro St., Los Angeles, Cal.

Calendars

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS.—See Typefounders.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5 1/4 by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Imprinting

Let WREN imprint and ship your leaflets, blotters, letterheads, cards, etc. We like SMALL LOTS. THE WREN PRESS, 1181 S. East Ave., Oak Park, Ill.

Intertype and Linotype Repair Parts

WILLIAM REID CO., 537 S. La Salle Street, since 1912, will be moved to 2271 Clybourn Avenue by May 1st, phone: Diversey 3766. General repair Linotype and Intertype parts, molds, etc.; makers Reid magazine racks, etc. 2271 Clybourn Ave., Chicago.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Printers' Supplies

AMERICAN TYPE FOUNDERS.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

Typefounders

AMERICAN TYPE FOUNDERS, type, borders and decorative material of American design. Kelly presses, non-offset Guns, and a complete line of paper cutters, punches, drills, perforators, stitchers, Kimble motors, composing room equipment and a complete line of miscellaneous supplies. Communicate with your nearest branch: Boston, Mass., 270 Congress St.; New York City, 104 E. 25th St.; Philadelphia, Pa., 13th & Cherry Sts.; Baltimore, Md., 109 South Hanover St.; Buffalo, N. Y., 327 Washington St.; Pittsburgh, Pa., 405 Penn Ave.; Cleveland, Ohio, 1231 Superior Ave.; Cincinnati, Ohio, 6th and Sycamore Sts.; Atlanta, Ga., 192 Central Ave., S. W.; Chicago, Ill., 519 W. Monroe St.; Detroit, Mich., 557 W. Larned St.; Washington, D. C., 1224 'H' St., N. W.; St. Louis, Mo., 2135 Pine St.; Milwaukee, Wis., 737 N. Van Buren St.; Minneapolis, Minn., 421 Fourth St., S.; Kansas City, Mo., 934 Wyandotte St.; Denver, Colorado, 1351 South St.; Portland, Oregon, 115 S. W. Fourth Ave.; San Francisco, Cal., 500 Howard St.; Seattle, Wash., Western Ave. and Columbia; Dallas, Texas, 600 S. Akard St.; Los Angeles, Cal., 222 S. Los Angeles St.; Des Moines, Iowa, 924 Grand Avenue.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafton Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal. Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 E. 45th St., New York, headquarters for European types, Goudy Village types and composing supplies. Representatives in principal cities.

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

Wire

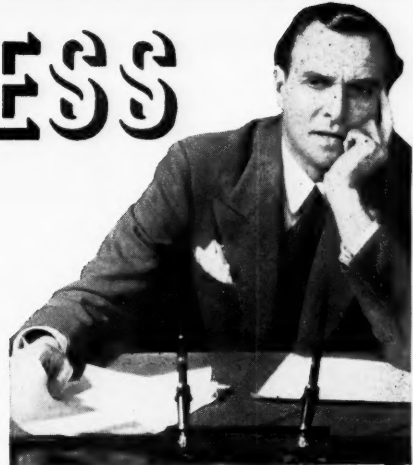
SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

NO NEED TO WONDER AND WORRY . . .

PICK A PEERLESS

for

- DRILLING
- PUNCHING
- PERFORATING



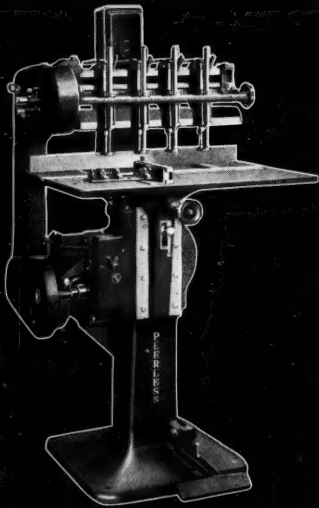
. . and make more money in 1937

• Make 1937 show you bigger profits on Drilling, Punching, and Perforating. Get a PEERLESS right away and know the pleasures of lower costs and wider earnings. There's nothing better for such work . . . in fact, a PEERLESS Drill, Punch, or Perforator has no peer! • Features, advantages, outstanding superiorities in performance, speed, and economy place these great machines 'way out in front! • Observe, for example, how the PEERLESS Single Spindle Drill assures a new and amazing accuracy and elimination of waste. The table moves! The stock stands unhandled during drilling. There's no chance for inaccuracy once the stock is placed against the gauges. • Or consider that no tools whatsoever are needed for setting up any PEERLESS machine! Imagine the time this feature saves! How it speeds the day's work! • And there are many other money-saving, time-conserving, profit-making features you ought to know about for 1937. Get the facts. Write today for full details.

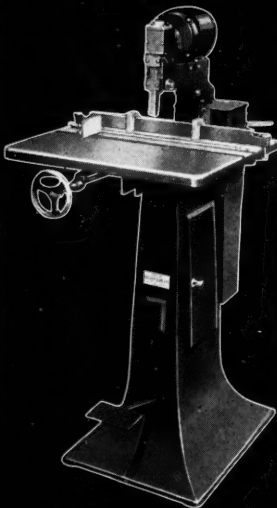
NYGREN - DAHLY COMPANY

218-230 N. JEFFERSON STREET

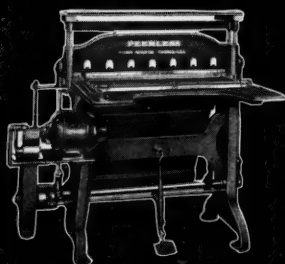
CHICAGO, ILLINOIS



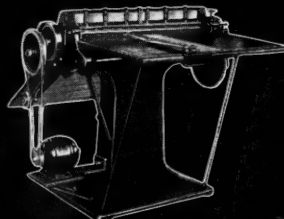
Peerless Multiple Head Paper Drill



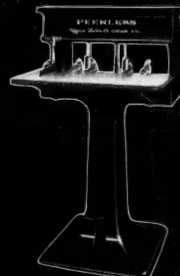
Peerless Single Spindle Drill



Peerless Power Round Hole Perforator



Universal Peerless Rotary Slot Perforator



Peerless Foot Power Punch



Peerless Power Punching Machine

• PEERLESS ROTARY SLOT PERFORATOR for cut-out slot or knife cut snap-out perforations. Sizes 30, 36 and 42". VERTICAL ROUND HOLE PERFORATORS with feed box and receiving box. Power machines, 28, 30 and 36". Foot power, 24 and 28". PUNCHING MACHINES for any style punching or tab cutting. Power, 28 and 34" sizes. Foot power, 24" size. PEERLESS DRILL—Multiple head with automatic cam action table lift. Open both ends for any size sheet. Capacity up to full ream 24 lb. stock. All sizes. PEERLESS SINGLE SPINDLE DRILL. The table moves. Stock is not rehandled during drilling.

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Few men rely on their own resources for knowledge. "In all thy getting—get understanding" only applies when we seek the opinion and guidance of others. Only when we preserve an open mind—a questioning mind—do we arrive at the well-spring of growth. THE INLAND PRINTER offers its readers and their friends a reliable source of supply for technical books covering various phases of the graphic arts. These "best sellers" have been included in many a successful person's "technical library." Start yours now and "get understanding" of your own job and the job ahead!

Let These Masters of Your Job Show You The Way

Accounting

John Smith's Bookkeeping, by R. T. Porte. Points out the advantages and explains a practical bookkeeping and cost system. Size 5x7½-----\$1.35

Advertising

Psychology of Advertising, by Walter Dill Scott. A simple exposition of the principles of psychology in their relation to successful advertising. Size 6x9; 437 pages; cloth bound-----\$3.70

Bookbinding

Bookbinding, by William F. Matthews. Covers all phases of the art. Illustrated. Size, 5x7½; 252 pages; cloth binding-----\$2.90

Color

Color Dimensions, by Faber Birren. An amazing rationalization of the color art that advances a new simplified theory of dimension and harmony. Size 8¼x11; cloth bound-----\$2.15

Composition

Composition and Presswork, by Arthur J. Mansfield. A study-book for the printing novice. Illustrated. Size 6¼x9¼; 303 pages; cloth binding-----\$2.65

Science of Imposition, by John Reed. A comprehensive treatise on the proper arrangement of forms for the press. Includes illustrations of proper folio layout for all common booklets, broadsides, etc. Explains requirements for various types of folding machines. Size 4½x6½; 132 pages; flexible leatherette binding-----\$5.00

Estimating

Everyday Arithmetic for Printers, by John E. Mansfield. An understandable explanation of what a printer should know and what to include in estimating. Elementary. Size 5½x8; 112 pages-----\$1.60

Franklin Printing Catalog, The. Recognized for two decades as the leading authority on printing statistics and costs. Monthly revisions. Purchase or lease price on application.

History

History of Printing in the U. S. A., by Douglas C. McMurtrie. A series of four volumes now being published of which Volume II is now available. Reliably authentic. Per Volume, \$6, singly; \$5 each if full set ordered.

Inks

Encyclopedia of Printing Inks, by Harry G. Krieger. Covers entire field of printing and lithographic inks giving formulas and methods of mixing; secrets of color blending; harmony; water-color inks; cutting and using of rubber plates; survey and solution of common pressroom trouble. Size 5½x8¼; 250 pages-----\$2.15

Save.. at these Special Prices

These special values on this month's bargain counter offer an opportunity to obtain wanted books and systems at worthwhile savings. Place your order now!

MODERN TYPE DISPLAY

A book that introduces the novice to the elements of good typography and reminds the skilled worker of basic laws it is well to observe for proper effect. Formerly \$6.00. Now only-----

By J. L. FRAZIER

\$3.00

EARHART COLOR PLAN

A practical means of determining correct color combinations. Used by printers or anyone concerned with the exact and proper use of color. Complete with cards for 80 3-color combinations; masks and charts. Was \$7.50. Now-----

By J. F. EARHART

\$4.50

ERRORS IN ENGLISH

Desk book of common slips in the use of proper English. Valuable for your proof-reader. New edition at a low price-----

By FRANK H. VIZETELLY

\$1.10

25,000 WORDS SPELLED

Showing the correct spelling, division, and accenting of the most commonly used words.-----

By L. L. LESLIE & C. E. FUNK

\$1.00

Management

Printing for Profit, by Charles Francis. A recently deceased leader among American printers shares his revered knowledge of all management problems. A wealth of information in 404 pages, size 5¾x9-----\$3.15

Photoengraving

Commercial Engraving and Printing, by C. W. Hackleman. A profusely illustrated, highly authoritative book. Gives full information on all processes of engraving and its relation to printing. 1,500 reproductions. 838 pages; size 6x9. Was \$15; now-----

\$7.85

Penrose Annual for 1936, by R. B. Fishenden. A review of the world's best in engraving and printing. Specimens that illustrate the highest attainment in graphic art. New processes explained and discussed. Size 8x11. 1¾ inches thick-----

\$4.35

Halftone-Screen Finder. A celluloid scale to instantly determine screen of halftones 60 to 175 lines per inch. 2 for \$1-----each, **\$6.65**

Presswork

Concise Manual of Platen Presswork, by F. W. Thomas. Surprisingly complete in pamphlet form. 32 pages-----

\$2.35

Practical Hints on Presswork, by Eugene St. John. A valuable, pocket-size book with worthwhile suggestions applying to all cylinder and platen presses. 201 pages, size 4¾x7; flexible binding-----

\$3.00

Practice of Presswork, The, by Craig R. Spicher. Second edition. A respected treatise on the subject with valuable sidelights for the pressman on paper, hand and machine composition, photoengraving. Illustrated. 345 pages; size 5½x7¾-----

\$5.50

Typography

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205 WEST WACKER DRIVE

CHICAGO, ILLINOIS



The handling of Elrod strip here illustrated, though not required in composing room practice, demonstrates clearly the solidity of Elrod product.

ELROD

strip is truly solid!

ONE of the main reasons why Elrod leads, slugs, rules, and base function so satisfactorily in the composing room is that they are strips of solid metal, throughout their entire length free from air holes, porosity, or brittle breaks and welds.

This solidity results from the basic Elrod principle of flowing a continuous body of molten metal through a water-cooled mold or die in which the material is shaped as the metal solidifies.

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point to 36 points in thickness may be produced with one easily-operated machine. With an ample supply of Elrod leads, slug, rule, and base, compositors' time is saved, make-up is simplified, lock-up facilitated, production costs cut and delivery promises made easier to keep.

Yet the Elrod, simple in both operation and in mechanism, is economical in first-cost and maintenance. It requires the minimum of operator attention. Once the strip is started, the operator needs only to replenish the metal in the crucible at intervals and to remove the product from the delivery table.

The Elrod will prove a profitable addition to your plant facilities. Write to us today for prices and complete information.

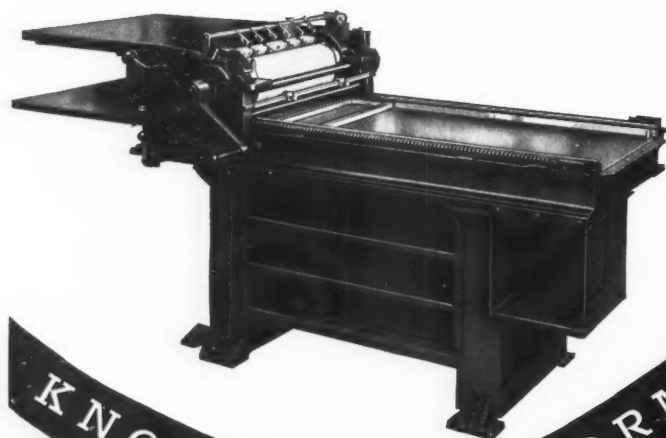
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LinoType faces

FOR MODERN PRINTING

Recent mechanical developments have tended to throw the spotlight on the Linotype as a machine. One after another have come Linotype announcements of new contributions to speed and economy. Some of these are listed on this page.

Paralleling this mechanical advance has been typographic progress of equal significance. Many new faces have been produced . . . faces both modern and traditional . . . but all in step with today's needs. Further refinements in fitting and spacing have been achieved.

Today, as the printing industry faces the immediate need of revamping its equipment and methods to meet modern requirements, Linotype is more than ever the one logical method of producing fine typography . . . and producing it economically.



LINOTYPE 12 POINT ELECTRA
HEADING—LINOTYPE AND A-P-L BODONI BOLD

Blue Streak Line

Optic Aid Front

One-Turn Shift

Four-Magazine Mixers

Simple Multiple Distribution

Quick-Mixing Key

A-P-L

Super-Display Linotypes

Linolite Magazines

Three-Quarter Length Magazines

Self-Quadder

Automatic Fixed Indention

Low-Slug Quadding

Two-Letter 18 Point

Six-Mold Disk

LINOTYPE 14 POINT BODONI BOLD ONE-LETTER ITALIC

CONTEMPO

Electra
Erbar Bold Condensed
 Erbar Light Condensed
Franklin Gothic
Gothic No. 13
 Gothic No. 18
 Legibility Group
 Memphis Light
 Memphis Medium
Memphis Bold
Memphis Extra Bold
 Metrothin
 Metrolite
 Metromedium
Metroblack
Pabst Extra Bold
Pabst Extra Bold Cond.
Poster Bodoni
Vulcan Bold

*On fresh-turned earth let each day's rising sun
 Describe fresh patterns, which the falling night
 Shall graciously erase. Death has no right
 To cramp the living hand. The past is done.
 Its battles fought . . . its fruitless races run.
 Leave it entombed! We cannot hope to wrest
 Fresh sustenance from history's withered breast.
 Nor wear the laurels other hands have won.
 Let us devise new tools that fit our hand.
 Bricks of new shape and hue with which to rear
 The soaring temple of our new-found god.
 Thus shall its creed be one we understand;
 Its litany attuned to modern ear;
 Its faith deep-rooted in our native sod.*

LINOTYPE 14 POINT ELECTRA ITALIC
 HEADINGS—A-P-L METROTHIN NO. 2 AND LINOTYPE METROLITE NO. 2

FAMILY

Here the four members of the Metro clan display their several charms, ranging from blonde to brunette.

10 POINT METROTHIN NO. 2

Metro, like the Electra above, is the work of W. A. Dwiggins. Both are exclusively Linotype.

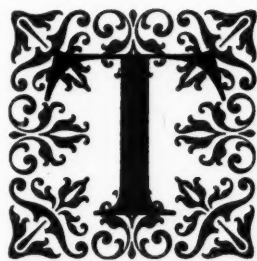
10 POINT METROLITE NO. 2

The stiffness of the older gothics has been overcome in this more gracefully flowing sans serif face.

10 POINT METROMEDIUM NO. 2

Used individually, or with the various weights combined, the Metro family is wholly modern.

10 POINT METROBLACK NO. 2



radition

Unlock the treasure house where lies interred

The golden raiment of an elder day.

Then when our thoughts shall stand in brave array

Ready for battle, every gallant word

Shall wear its grandsire's mantle . . . bear his sword.

And find new courage in the thought that they

Are clad in armor hardened to the fray,

Athirst for combat all too long deferred.

We are inheritors to all the hoard

Of riches that a boundless past has stored.

Its dreams of beauty; all its wit and skill

Are held in bondage to our present will.

And all the magic powers that in them dwell

Now ours to use. God grant we use them well!

LINOTYPE 14 POINT JANSON
HEADINGS—A-P-L AND LINOTYPE CASLON OLD FACE

Variety

In many popular faces, Linotype gives you a choice of several variations to meet any need or taste.

12 POINT GARAMOND NO. 3

Many critics think Granjon is to be regarded as the finest modern version of the Garamond design.

12 POINT GRANJON

Here is yet another Garamond with greater weight for coated paper, or to give more color.

12 POINT GARAMOND

As a companion bold face for any of the Garamonds, there are three harmonizing bolds.

12 POINT GARAMOND BOLD NO. 3

Baskerville
Benedictine
Benedictine Book
Bodoni
Bodoni Book
Bodoni Bold
Bookman
Caslon No. 3
Caslon No. 137
Caslon Old Face
Cloister
Cloister Bold
Estienne
Garamond
Garamond No. 3
Garamond Bold
Granjon
Granjon Bold
Janson
Narciss
Scotch

• TRADE **LINOTYPE** MARK •

DECORATIONS—BENEDICTINE 1234, 1257, 1258

LINC

LINO

LINOI

LINOT

LINOTY

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LINOTYPE

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LINOTYPE F

A-P-L ERBAR LIGHT CONDENSED

TYPOGRAPHIC REFINEMENTS

Reunited after 500 years

Not since the days when books were written by hand have certain of our twenty-six letters been able to snuggle comfortably together. When each letter was enthroned on a rectangular lead base, it was thereby ordained that from that time on certain broad-shoulder capitals like W and T should remain haughtily aloof. But Linotype found a way to bring these letters together. Take this sentence, for example:

Try To Take Two Very Yellow Yams, Won't You

See the unsightly gap after each cap! Now see how much better the line looks set on the Linotype with two-letter logotypes:

Try To Take Two Very Yellow Yams, Won't You

LINOTYPE BASKERVILLE AND A-P-L CASLON OLD FACE ITALIC

More Graceful Italics

Another typographic refinement, now available with the more popular Linotype faces, is the One-Letter Italic. By putting italics on separate matrices, each letter is given its proper width. The letters are more graceful and better fitted. Note the full sweep in the lower kerning portion of the f.

LINOTYPE JANSON ONE-LETTER ITALIC AND A-P-L CASLON OLD FACE ITALIC

TRUE-CUT SMALL CAPS ARE ANOTHER LINOTYPE CONTRIBUTION TO BETTER TYPOGRAPHY. SLIGHTLY LARGER THAN THE CONVENTIONAL SMALL CAPS, THEY GIVE JUST THE DEGREE OF EMPHASIS THAT IS USUALLY WANTED WHEN SMALL CAPS ARE SPECIFIED. EACH CHARACTER CORRECTLY PROPORTIONED IN WIDTH AND HEIGHT.

LINOTYPE GARAMOND NO. 3 TRUE-CUT SMALL CAPS

Range

Introduction of the All-Purpose Linotype has extended the range of Linotype economy and slug convenience clear up to 144 point, as shown in the specimens to the left. Type faces cut for A-P-L include the widely used families in their various weights and sizes.

LINOTYPE BOOKMAN AND A-P-L CASLON OLD FACE ITALIC

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

NEW YORK CITY · SAN FRANCISCO · CHICAGO · NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

LINOTYPE METROBLACK

Very truly yours,

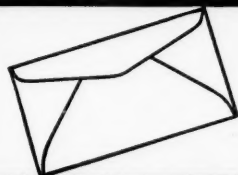
The dignity and courtesy of modern business correspondence find a proper background in cockle-finish Correct Bond, The Letterhead Paper. The air dried rag-content character of Correct Bond—so fastidious and crisp—reflects the good taste of its user and emphasizes the importance of the message that it bears.



On every Desk
Correct Bond

FOR LETTERHEADS

THE AETNA PAPER COMPANY, DAYTON, OHIO

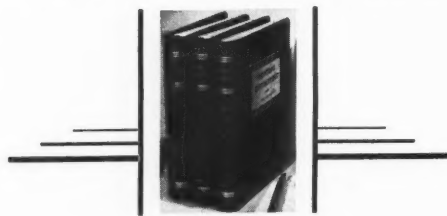


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now made under our own management by our affiliated subsidiary
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Master the technique of estimating by taking Jack Tarrant's famous course—it will teach you how to figure the cost of any kind of printing job—it will lead to a thorough knowledge of printing, help you master the job of selling, plan printing for customers and pave the way for a complete management job.

Many thousands of students during the last 15 years have taken Jack Tarrant's personal courses. Today these same courses are available to you in correspondence form at a fraction of their former cost.

This is your opportunity. Don't be satisfied with a low-paid, mediocre job all your life. Take the first step today.

To those who answer within 30 days, we shall send Volume I. of the text for free examination. Write today for the particulars of this offer!

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INSTALL THIS — BUSINESS GETTER

Printers with an eye to developing large accounts do not scorn small booklets, dummies, programs, folders or special little "limited editions" that call for quick and inexpensive saddle stitching.

For just such work the economical Hotchkiss H A Saddle Stitch Machine soon pays for itself.

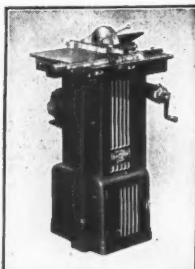
POINTS: 12" stapling range. Adjustable table for flat work. Uses .019 gauge Chisel Pointed staples, 210 to the strip. Clinches up to 15 sheets. Easy pressure operates it. Hotchkiss name guarantees it.

Call up your local supply house to show you this smart H A Saddle Stitch Machine. Or drop us a line for folder, "Unfolding the Hotchkiss Line."

THE HOTCHKISS SALES CO.
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HOTCHKISS



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For Free
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FOR PRINTING AND OFFSET PRESSES

• A spray system is only as good as its spray gun. DeVilbiss, pioneer of the spray process, has been making sprays for forty-eight years.

The patented DeVilbiss Spray Gun for the elimination of offsetting is an entirely new automatic type, engineered and designed from the ground up especially for the printing industry.

The gun is actuated by air pressure, which is controlled by an electrically operated valve in the air line at the side of the press. It sprays only when a printed sheet is in spraying position.

In every particular, the DeVilbiss Spray Gun for printers incorporates the most advanced engineering design as developed by DeVilbiss in its many years of

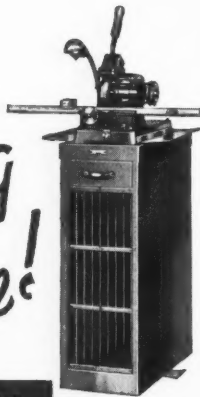
experience in supplying the needs of industrial users. The gun is simple, sturdy, and long-lived. It has few operating parts and will open and close millions of times without clogging or giving trouble.

Write for details about the new DeVilbiss Spray System for printing and offset presses, which includes spray outfits, air compressors, exhausting equipment, and spray solution.



THE DEVILBISS COMPANY, TOLEDO, OHIO

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Wasting
time!*



Modernize your composing room with the ROUSE VERTICAL ROTARY MITERER.

Profit with this high-speed, up-to-the-minute equipment that will cut more than 1000 miters an hour.

Such speed is possible only because of an exclusive, patented Rouse feature which automatically holds strip in position while the miter is being cut. Write for complete details.

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AMERICAN

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RIGHT HEIGHT**

means a minimum of make-ready and the wrong height means a great deal of make-ready.

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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

2 nd Quarter 1937						
APRIL						
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15	16	17	18	19	20	21
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4 th Quarter 1937						
OCTOBER						
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THE LATEST MODEL HIGH SPEED
AUTOMATIC MACHINE FOR
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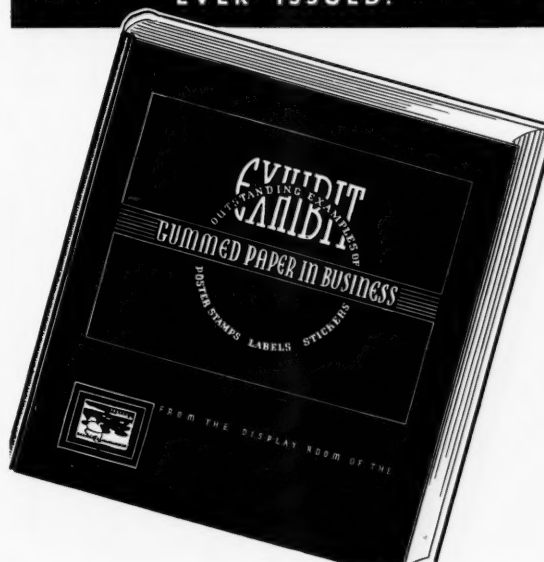
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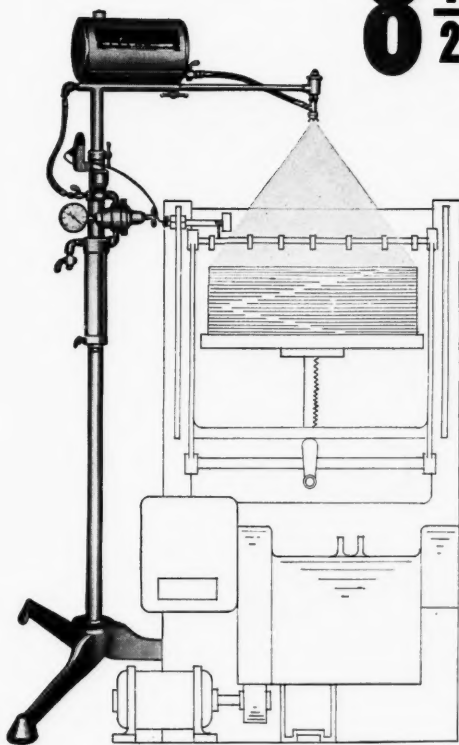
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"25% FASTER PRODUCTION!!

8½% Savings on total production costs"



● Type G 42" portable single gravity Paasche "No-Offset" Unit for sheets one to forty-two inches wide. A complete unit easily moved from one press to another and simple to operate.

READ about this Printer's experience with Paasche "No-Offset" Process

Writes the Lezius Hiles Printing Company of Cleveland:

★ "Heretofore one of our customers insisted that all his work be slipsheeted, but this year we sold him on your process and the entire job was run Paasche 'No-Offset' Processed. It was satisfactory to him and the following savings were made:

25% Faster Production.

8½% Savings in Total Cost of entire job by eliminating slipsheeting.

"Your process is the only one which we have found with which we can treat each individual color and also treat the other side of the sheet—regardless of how many colors you lay down, each one can be treated, one on top of the other without any bad effects.

". . . we are very much pleased with the Paasche 'No-Offset' equipment and service."

Hundreds of printing plants with a few to scores of presses are using this process with complete satisfaction. Why not you?

Before installing "No-Offset" equipment keep these facts in mind:

1. Paasche engineered this process and has a competent staff that services the process to insure best and most economical results.
2. Paasche has pioneered hundreds of air developments and the "No-Offset" Process for the printing industry is one of the most outstanding.

Write us for complete information.

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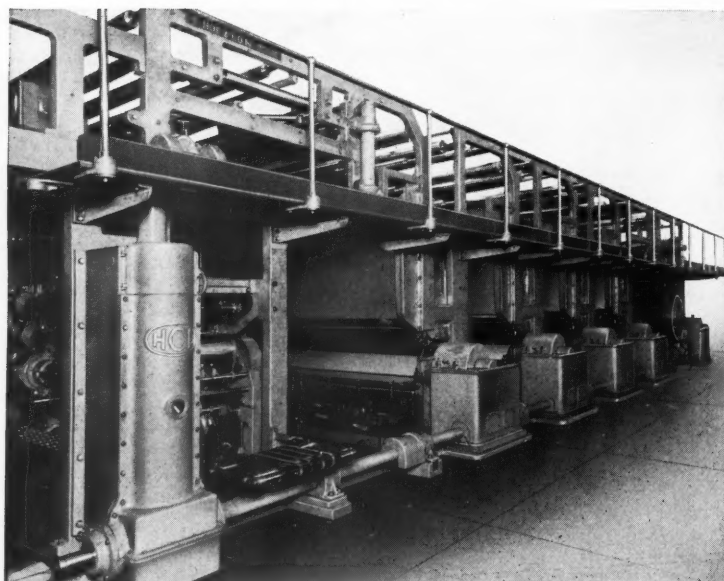
● A battery of presses equipped with a complete ventilated line system providing healthier working conditions, faster production and better printing.

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Five-unit high-speed Multi-color Rotogravure press with reel, automatic tension and full-speed paster, built by Hoe for the Cleveland Plain Dealer.

Hoe is the standard by which the mechanical achievements of rotogravure the world over are judged. The modern, and many exclusive, features of Hoe design are the reasons for this superiority.

Modern Hoe Rotogravure Presses attain the remarkable speed on multi-color work of 15,000 to 20,000 cylinder revolutions per hour . . . the equivalent of 30,000 to 40,000 papers per hour . . . with fine printing quality and accurate register. Even higher speeds are developed on monotone work.

Among the printers and publishers now enjoying or soon to enjoy the production economies and excellent

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THE CLEVELAND PLAIN DEALER
ART GRAVURE CORPORATION
CONSOLIDATED PRESS LTD., SYDNEY, AUSTRALIA
KABLE BROTHERS, MOUNT MORRIS
RADIO GUIDE, CHICAGO

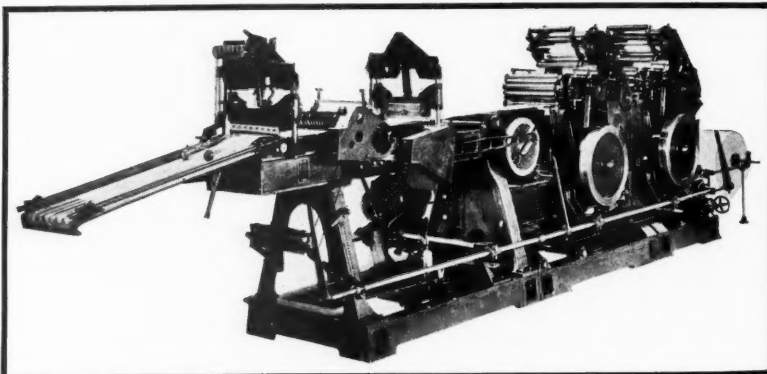
If you are confronted with a problem in rotogravure printing, you are welcome to the rich background of experience gained by Hoe from building the world's finest rotogravure presses for many years. Write for additional information.

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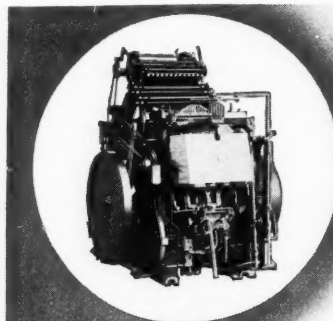


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MANAGEMENT BOND

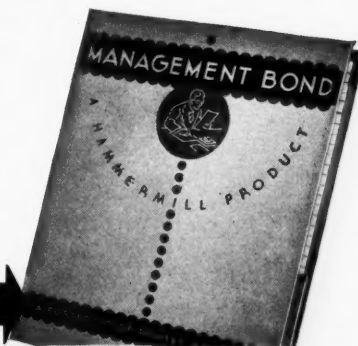
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Send for samples and prices in sheets or rolls
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55

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Saw-Trimmers, Routers, Mortising
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TOUGH TEMPER STEEL RULE DIES
Write for Die-Cut Catalog

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solid plunger
machine . . .
slightly additional
for 6 wheels or
special machines



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PROFITABLE TYPOGRAPH**

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PRINTING PLATES
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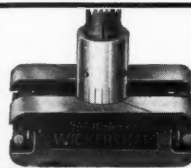
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KELLY PRESSES FOUNDRY TYPE
ATF COMPOSING ROOM SAW

A complete line of machinery
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Branches and Agents in Twenty-Five Cities



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DANDY STORAGE FILE Protects Cuts—Saves Money

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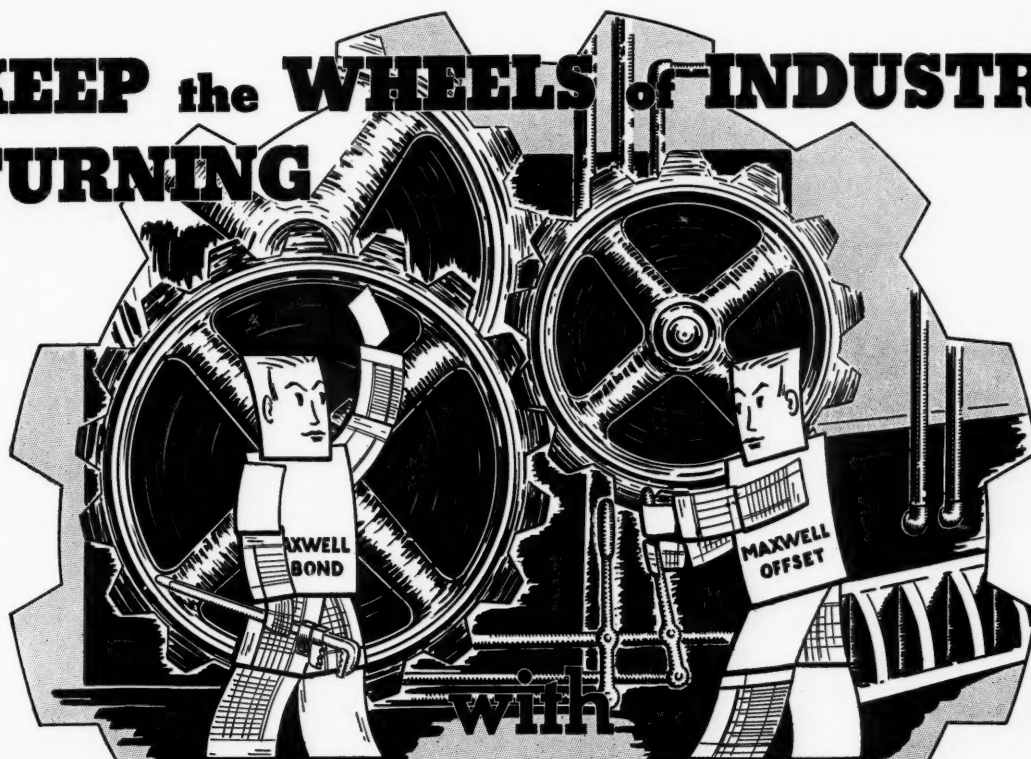
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Industry demands a bond paper for forms, orders and reports that is rugged, inexpensive and quickly available in many bright colors. That's MAXWELL BOND!
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THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO

M A X W E L L I S M A D E W E L L



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CYCLOIDAL GEARS
are now used on the
Wing Aluminum Mailer



Send for new circular describing the advantages of the latest Wing Mailer.
CHAUNCEY WING'S SONS
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ORDER TODAY



35c EACH



9375 HARD FOUNDRY TYPE—POINT BODY—
POINT SET—ORDER TODAY
9377
9374 STERLING TYPE FOUNDRY
Vermontville, Michigan, U.S.A.

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
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SAVE TIME AND MONEY with *Genuine* PMC METAL BASES . .

● Speedy lock-up . . . less time required to make-ready . . . precision register with its safeguard against running jobs over . . . are the time and money saving advantages offered by genuine PMC metal bases.

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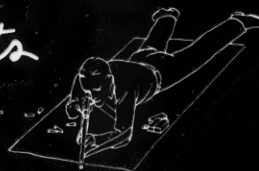
"WARNOCK"
4 by 4 METAL BLOCKS



"STERLING"
TOGGLE BASES

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE . . . CINCINNATI - OHIO
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Perfects



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KIMBLE Motors

Distributed by
AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

Practical BOOKS

about
PRINTING
and the
ALLIED TRADES

Send for this catalog today
IT IS FREE

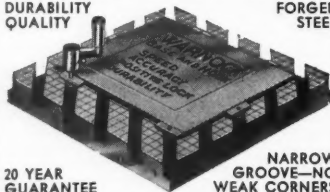
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205 W. WACKER DRIVE
CHICAGO, ILL.

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FORGED
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20 YEAR
GUARANTEE

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GROOVE—NO
WEAK CORNERS

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Tested for Quality of Temper

HAVE KEEN EDGE and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

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The Inland Printer Co.
205 W. Wacker Drive, Chicago, Ill.

Time and type



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THE BAUER TYPE FOUNDRY, INC • 235 EAST 45TH STREET, NEW YORK

Set in Futura Medium and Futura Medium Condensed.

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NATION WIDE PAPERS

Press Performance



Utility Value

Appearance

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Established Nation Wide Brands — Nationwide Bond • Nationwide Bond Env. • Compass Bond • Compass Bond Env. • Compass Ledger • Nonstop Mimeo • Nation Wide Mimeo • Brite Opaque • NW Text • Nation Wide E.F. • Nation Wide Super • Nation Wide Eggshell.

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NATION WIDE PAPERS, INC. • 20 N. WACKER DRIVE • CHICAGO, ILLINOIS

The Inland Printer

Volume 98
Number 5
February, 1937

The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor

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NEELY PRINTING COMPANY

CROMWELL TYMPAN  GOES ROUND THE WORLD

In OSLO it's "FINT TRYKK"



but it's produced with

CROMWELL TYMPAN

"**F**ine Printing" is our way of saying it—but no matter how you say it, the fundamentals are the same the world 'round. Wise printers everywhere know the importance of a strong, reliable tympan to insure makeready protection. That's why Cromwell Special Prepared Tympan has been the choice of leading printers throughout the world for over a half century.



Upper left: Karl Johansgate, principal thoroughfare in Oslo, Norway. Lower right: Completing the makeready with Cromwell Tympan in an Oslo pressroom.

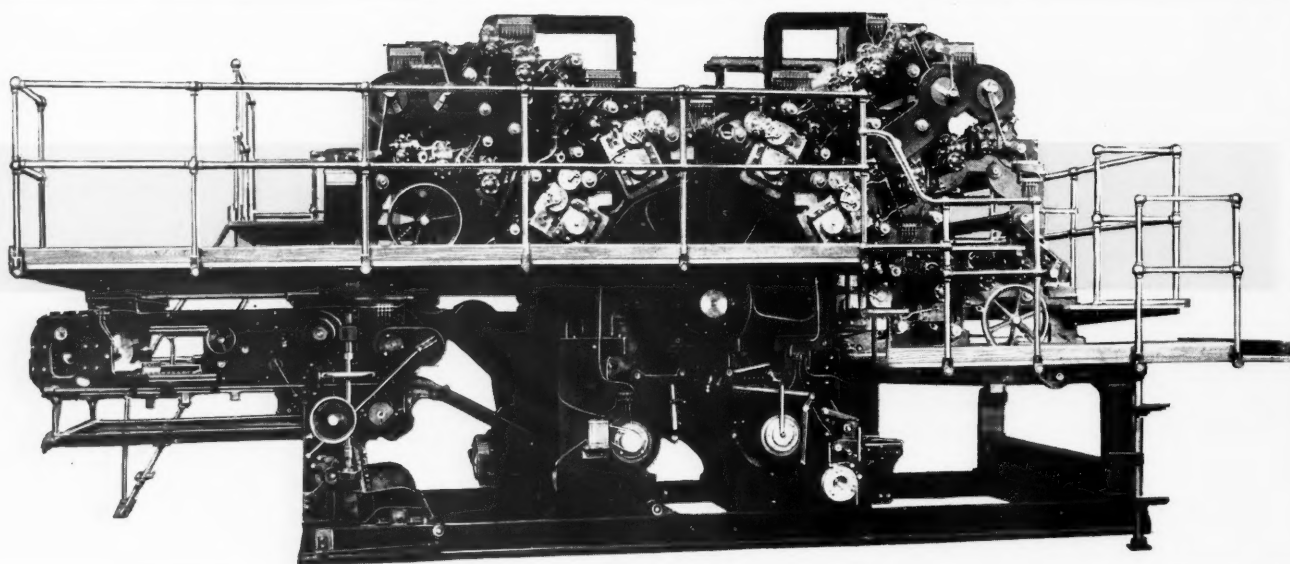
Cromwell Tympan, with its hard, uniform surface, its high tensile strength, its absolute resistance to oil and moisture, offers the perfect makeready protection. That's why it is *unconditionally guaranteed*. Try a sheet on your next tough job. Write today for a free, working sample, giving size and make of your press. Cromwell Tympan is sold by leading paper houses everywhere—in rolls or cut and scored to fit all high speed presses.



THE CROMWELL PAPER CO.

4801-29 S. WHIPPLE STREET CHICAGO, ILL.

P R O F I T A B L E



50 x 72 Five-Color Press

The above picture shows a modern five-color Cottrell Press. This press is used for producing four-color process work—plus an additional flat tint—five colors altogether. It is a heavy press—rigid in construction throughout—with the Cottrell standard of distribution, close register at all speeds from starting to maximum, and the latest developments for volume production of fine color printing. Two well-known national publications are using this press—both installations made recently.

Cottrell also offers the latest improved roll-feed magazine presses, with folders or flat delivery, delivering either sheets or folded products at remarkably high speeds. All of these presses maintain a uniformly high quality of printing that fully meets the exacting demands of present-day national advertisers.

For economical, dependable, trouble-free production of magazine and multi-color printing in volume, investigate Cottrell Rotary Presses.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

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CLAYBOURN DIVISION: 3713 NORTH HUMBOLDT AVENUE, MILWAUKEE, WISCONSIN
SMYTH-HORNE, LTD., 1-3, BALDWINS PLACE, GRAY'S INN ROAD, LONDON, E. C. 1.

COTTRELL